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# Hambourg, Paderewski and Pianos.

## Some Phases, Comparisons and General Considerations.

There were two piano recitals in New York last week which afforded food for contemplation and discussion. On the afternoon of Friday, November 1, Mark Hambourg played the piano at Mendelssohn Hall, and on the afternoon of Saturday, November 2, Ignace J. Paderewski played the piano at Carnegie Hall. Both artists had large audiences, both won resounding tributes of applause, and both were compelled to add extra numbers to the regular program. In some external respects, therefore the two recitals resembled each other very much, but to the trained musical observer who sees deeply beneath the surface, the functions at Mendelssohn and Carnegie Halls were radically different in conception, construction and execution. Let us regard them separately and try to give to each its true standing and significance.

Mark Hambourg has been in America before this year, and his reputation is established on these shores as an artist who eschews sensationalism and follows a dignified and serious artistic bent. He insists on confining his advertising solely to a statement of his program and the time and place of its playing; his hair is of usual length and shade, his attire quiet, and his general demeanor and mode of living are those of a normal man of the world who is equally at home in London, Berlin, St. Petersburg, Monaco, New York or San Francisco; and could keep his incognito in any spot on earth, for he wears absolutely none of those badges which ordinarily distinguish the freak musician and the corn doctor.

In keeping with the spirit of his mind and musical habits, Hambourg elected to play this program:

Sonata, op. 53.....	Beethoven
Variations .....	Handel-Brahms
Ballade, F minor.....	Chopin
Etudes, G flat, E flat, E minor.....	Chopin
Mazurka, A minor.....	Chopin
Polonaise, A flat.....	Chopin
Rhapsodie Etude.....	Joseph Holbrooke
Folkslied .....	Hambourg
Paraphrase, Eugen Onegin.....	Tschaikowsky

The first three numbers sufficed to stamp the whole scheme with seriousness, and in themselves constituted a recital which put to the severest test the player's technical equipment and musical resources. Hambourg on his earlier visits here was recognized as being in what the Germans would call his "storm and stress" period, which signifies that an artist has not yet attained full mental mastery of his material and is in the period of formation where the various elements and forces of his artistic nature seek to adjust themselves to a proper balance and to amalgamate into that distinctive whole known as an artist's personality. In Hambourg the transition has been gradual, in keeping with his years, and the result is that now, while still in the twenties, he has reached an imposing degree of intellectual control without losing more than a modicum of the impetuosity and exuberance which should naturally be associated with youth, but which he must now attempt to modify.

The Beethoven sonata, one of the chief works in that form, was read lucidly and lovingly, with a fair understanding of its romanticism, but only limited exposition of its formal components. The Handel-Brahms variations are true variations, inasmuch as they actually transform a theme into many aspects and make the changes with real musical variety and large resource in counterpoint, contour and color. Chopin's best and biggest ballade, the F minor, and his palpitating polonaise in A flat, showed Hambourg as a master of the passionate phrase, and he declaimed the poignant measures with compelling sweep and dramatic force, always, however, keeping his performance grateful to the ear by differentiating between musical passion and unmusical pounding. The ability to paint a large tonal picture with broad lines and reaching perspectives does not constitute Hambourg's sole claim to distinction, for in the more miniature moods of Chopin, the

player exhibited also those ingratiating and appealing qualities which we are wont to associate with the sentimental side of the great Parisianized Polish tone poet. Yet his Chopin needs more polish.

The Holbrooke composition is ambitious and effective and was done by Hambourg in magnificently impressive style. The player's own "Folkslied" is a bit of pretty melody dressed in most becoming harmonic garb. Tschaikowsky's paraphrase Hambourg has played here frequently, and last Friday his performance of it was as brilliant and exciting as ever. Salvos of applause rewarded him and started the encore after-recital which stretched to respectable proportions.

### Paderewski's Recital.

Paderewski's program on Saturday was as distinctive as Hambourg's, but in quite another direction. Here it is:

Variations and Fugue, op. 23.....	Paderewski
Sonata, op. 27, No. 1, in E flat.....	Beethoven
Auf dem Wasser zu singen.....	Schubert-Liszt
Soirée de Vienne, A major.....	Schubert-Liszt
Erl King.....	Schubert-Liszt
Nocturne, op. 15, F sharp major.....	Chopin
Etudes, op. 10, Nos. 10 and 5.....	Chopin
Scherzo in B flat minor.....	Chopin
Chant d'Amour, op. 26, No. 3.....	Stojowski
Rhapsodie Hongroise, No. 13.....	Liszt

None of the familiar concomitants and manifestations of the Paderewski recital as it has been introduced into America and developed here were lacking in the Carnegie Hall affair last week. The audience was as heterogeneous as ever, the applause as indiscriminate—even though it lacked some of its former thunderous freneticism—and the player showed the same shrewd knowledge of American human nature which he always possessed and to which he has appealed so patently and so profitably. He never changes his appearance and he never changes his methods, for both are assets too valuable to be lightly dismissed and replaced by newer experimental tactics. The frock garment cut to a certain length and shape (no matter what the prevailing fashion), the white, flowing scarf hanging over the coat lapels, the umbrageous hair of brick color and combed to suggest riotous quantity, the loosely hanging arms, the stately stage walk, the shadowy darkness of the auditorium, the wait of exactly fifteen minutes after the advertised time of beginning—all these well known Paderewski phenomena and others equally well tried by him in former years were present in exactly the same proportions and places as always, and made the sophisticated smile in quiet amusement and sad resignation. The whole system now is so patent, so childish clear in all its mechanical details. A careful look over the nature of the audience served to explain everything and showed to what class of persons Paderewski's musical revelations address themselves. This is not meant as a slur on the auditors, most of whom paid for their tickets and appeared to be more than reasonably satisfied with the entertainment they received. Nor is any slur on Paderewski intended when this review states that he knows how to draw that sort of audience and to give it what it likes best. Paderewski is primarily a pianist, of course, for he plays that instrument as a profession, but close to his ability on the keys must be reckoned his keenness, his perception, sagacity, cunning and foresight as a business man. He has studied the peculiar conditions on this side of the hemisphere, and the peculiar race which has sprung from these conditions, ethnological, lingual, racial, commercial, and—dare one say musical? If Paderewski did not know his public intimately he would not present to it a program like the one just quoted, a program which is more or less of a grief to the judicious musician who reflects on what a man in Paderewski's position might and should do for the cause of art. Compare the programs of Hambourg and Paderewski,

and remember one of them is a stripling, almost a boy, the other is a man verging on fifty, who has been on the stage for more than a quarter of a century, and is pecuniarily in a position where the ill will or the favor of the audience and the critics need not concern him one infinitesimal jot. What a glorious pioneer Paderewski could be, if he desired, for new works; what a valuable medium to introduce to a vast public, which seldom or never hears them, the monumental masterpieces of piano literature. Instead of that, he gives us, what? A set of worthless variations of his own, as futile and empty as his long forgotten opera "Manru"; one of those earlier sonatas of Beethoven, which, by common consent, have been consigned to the province of the musical school-room and the seminary parlor; two Schubert song transcriptions, when so many lovely original works of Schubert beckon in vain for performance nowadays; a "Soirée de Vienne" which other pianists use only as an encore number; four of the most hackneyed Chopin works—only the ubiquitous E flat nocturne is missing; a pleasing and well made modern trifle by Stojowski, and the old thirteenth rhapsodie, Paderewski's battle horse of the long ago.

With amazement one was forced, nolens volens, to remember Josef Hofmann's prodigious program of a fortnight ago:

Sonata, op. 111.....	Beethoven
Scherzo, E minor.....	Mendelssohn
Fantaisie, C major.....	Schumann
Twenty-five Preludes.....	Chopin
Legende.....	Liszt
Liebestraum.....	Liszt
Campanella.....	Liszt

And with no less satisfaction these schemes fill the eye:

**Richard Buhlig, Mendelssohn Hall, November 9.**

Variations and Fugue, op. 24.....	Brahms-Handel
Two Impromptus, op. 90.....	Schubert
Sonata, F minor, op. 57, Appassionata.....	Beethoven
Twelve Etudes, op. 25.....	Chopin

**Rudolph Ganz, Mendelssohn Hall, November 8.**

Sonata, op. 26, A flat major.....	Beethoven
Capriccio in B minor.....	Brahms
Rhapsody in F sharp minor (first time in America), Dohnányi.....	Dohnányi
Rhapsody in C major (first time in America).....	Dohnányi
Sonata, op. 11, in F sharp minor.....	Schumann
Oiseaux tristes (Sad Birds), (first time in America).....	Ravel
Barque sur l'Océan (Little Boat on the Ocean), (first time in America).....	Ravel
Le chemin de fer (The Railroad), (first time in America).....	Alkan
Chant Polonais.....	Chopin-Liszt
Mephisto Waltz (first time in America).....	Liszt-Busoni

What are Paderewski's inner feelings and sensations as a musician when he looks over those programs and then at his own? What do other pianists think? What must the discriminating portion of the public think? What should critics think?

So far as Paderewski's playing is concerned, there are many things in it to cause one pain and also some to give one pleasure. His variations, as was stated before, need no serious criticism. They consist simply of a series of conventional external embellishments on a theme of unmelodious and singularly unesthetic character. Paderewski does a series of ground and lofty tumbling in an improvisational way about the theme and displays the special techniques in which he excels. Of the true variation form as expounded by Beethoven, Schumann and Brahms, this pianist-composer seems to have no idea, for his theme never gets away from its bald self and suggests no side lines of imaginative construction. Obviously, Paderewski began the recital with his own work in order to help him over his initial nervousness, for a composition of that character does not ordinarily precede a Beethoven sonata. The nervousness was plainly apparent in the last named, for seldom has a simple pianistic proposition of that kind been played here with more unnecessary mistakes and slips. About the interpretation nothing need be said, for it is the sort of sonata that even amateurs do soulfully. Paderewski exhibited a beautiful tone when he kept it down to soft degrees—a relief after much of the unmerciful drubbing with which he belabored the keys in his variations.

The Schubert "Auf dem Wasser zu Singen" was blurred in melody and rhythmically distorted in the accompaniment, where the phrasing bows indicate a grouping of the notes two by two. Paderewski's right hand appeared to tire in the difficult accompaniment, just as it certainly did in the "Erlking," where he used what are known as "false" octaves (i. e., octaves and single tones interchanging) instead of the legitimate octave triplets written by Liszt. That is a device usually conceded to pupils when they have weak wrists. The "Soirée de Vienne," with the exception of a too explosive beginning, introduced some pleasing tinkling in the treble, and rapid playing of cadenzas. The Chopin nocturne, for some reason, did not meet with the rapturous reception which its sighing delivery would have presaged, but the etude "on black keys" had to be repeated, as at the Hofmann and Hambourg recitals also. That composition seems now to be the only serious rival to Mascagni's "Intermezzo" in the encore field. The A flat etude in double notes presented Paderewski in the best possible light, and was played delicately, poetically and with sensitive tonal balance. The scherzo (printed as B flat major on the program) was a desolate waste of notes in the Paderewski reading, and his athletic punishing of the piano made one wonder that the instrument came forth unhurt and tonally triumphant.

Stojowski's morceau was sung exquisitely by Paderewski, who at its conclusion bowed toward a box where the composer had sat, but from which he withdrew modestly before the applause set in. Liszt's pretty rhapsodie gave Paderewski his banner opportunity as a charmer in trivialities of that kind, and he quite delighted his female hearers with his fleet finger work and "Hungarian" eccentricities in accent and rhythm. Encores followed fast and followed faster, and after the Liszt arrangement of Wagner's "Spinning Song" from "The Flying Dutchman," Rubinstein's threadbare "Valse Caprice" and Liszt's second rhapsodie (all three of them morsels of tremulous delight for the ecstatic amateurs), the writer of these lines left the hall, neither sadder nor wiser, as might be inferred from his description. The dominant facts that remained in the musical mind after the Paderewski recital were that he has a fine, round, singing tone when he does not force it; that he plays right hand passages well when they require only agility without strength; that much of his senseless and brutal left hand pounding is done to cover up the deficiencies of the right; that his pauses and rubatos are studied and inartistic; that he ought to be censured for his program, which contained no Bach, Schumann, Brahms or "larger" Chopin and Beethoven; that his pedaling has grown very copious and careless and at times is unpardonable in the discordant blur it creates; and finally, that his habit of prefacing every number with the same sort of prelude—a series of violently fortissimo octaves in the deep bass alternating with two hand chord progressions in the middle register, with a fifth in each, and followed by a ridiculously long holding down of the resonating pedal—should be cried down as amateurish and therefore highly reprehensible in an artist of Paderewski's fame and influence. Bülow and Rubinstein set a better example than that in the matter of "preluding" between the program numbers.

The foregoing remarks cover the essentially musical sides of Hambourg's and Paderewski's performances, but there is another aspect that should be considered, and it is a vital one in view of certain conditions which present themselves to the American musical world this winter.

### The Pianos.

Hambourg had a fine specimen of the Knabe make of pianos. He has been in America three times and is still true to the one love—for one loves the maker of opportunities when they result favorably. Let us give some statistics on this feature of modern American pianism as represented here by foreign pianists.

Hambourg—uses the Knabe piano, and has used it only, thus far.

Gabrilowitsch—has used Everett and Mason & Hamlin.

Harold Bauer—Mason & Hamlin on all his visits; this season, Mason & Hamlin.

Paderewski—has now used the Steinway and the Weber.

De Pachmann—Chickering, Steinway and recently the Baldwin.



Reisenauer—Two visits—Everett on both occasions.  
 Carreño—Weber, Chickering, Steinway, Knabe and now  
 Everett—a kind of free love arrangement.  
 Hofmann—Steinway on all his visits.  
 Schelling—Mason & Hamlin, Steinway.  
 Ganz—Kimball and Mason & Hamlin.  
 Fannie Bloomfield-Zeisler—Knabe and Steinway.  
 Rosenthal—Steinway and Weber.  
 Lhévinne—Steinway.  
 Goodson—Mason & Hamlin, two seasons.

This represents, graphically, the highest bidder proposition. In justice to the piano manufacturers it must be said that after the expense associated with the engagement of these pianists they have succeeded in supplying them with such examples of modern piano construction which left no special ground or opening for complaint from that source, as Paderewski was supplied, although he amply demonstrated that the grand he was using was able to resist the usual severe and even brutal treatment to which he, of late, subjects pianos. It was the same in London, last spring, as the papers recorded it. Grand pianos were not made for such ordeals, and it is surprising that in the entourage of a man like Paderewski no one will come to his rescue by telling him candidly how fiercely he attacks and attempts to demolish his concert grands. He did not succeed in doing it on Saturday, but that was not his fault.

The above list will give an idea of the piano manufacturers' proposition in conjunction with the European pianist who comes over here merely as a money making proposition, pure and simple, rushing back to Europe as fast and as soon as possible to get away from America when the money breeding season is over. Paderewski makes no money in Europe; not what we call money, not what he calls money. Once in several years—in many at times—he gives a half dozen recitals in Great Britain and one in London—one in five years recently, and a few in Paris when the American season is on there. At his Paris recitals the audiences were chiefly Americans; Parisians never pay to hear any recitals. He plays at several concerts at Lucerne, Monte Carlo, once in several years in a few cities in Germany. He made a tour through Russia years ago, but all his annual receipts in Europe are not as large in pecuniary results as two recitals at Carnegie Music Hall.

It is similar in the cases of the other pianists. They can make no money, no capital to put aside for a rainy day, in Europe, because Europe is too artistic and too blasé in cases of recitals particularly, and for this reason the pianists come to America—the money making reason.

The recent entrance of the piano manufacturing firms as direct bidders for the services of the pianists has so increased their demands that the whole scheme will, no doubt, fall into decay without much delay. The fact that there is business disturbance and nervousness abroad, all over the land, and that an excited period of an election for President will fill much of the public mind very soon and continue during nearly the whole of next year will discourage piano manufacturers from much bidding for pianists for next season. But this is not a question of principle, this temporary cessation. The piano manufacturers should abandon the whole insensate proposition. The people are gradually learning that this is a piano manufacturers' speculation and will therefore cease to give their patronage to it, if they do not now know it. It does not appear dignified and it cannot be profitable to any one. Except our foreign friends, who, laughing into their sleeves, serenely take the money, return to Europe and try it again, if not with the preceding piano manufacturer then with another, as the table above shows. They are shrewd enough to know that with the present system of bidding always possible in the instance of any one of them, they will always secure a higher price than their normal figure and so far has this now gone that some of the higher grade of European artists will never play here because they imagine that the piano manufacturers must come to them on account of the latter's commercial rivalry, which cannot however take place.

The expose of this system in these columns ends it, we believe, and the piano manufacturers will be glad of it. One or two have already declared to us that this is the best thing that could possibly have happened to the industry—this expose of the sys-

tem. When any or every piano manufacturer can secure any or every pianist for so much money, (the list above illustrating it) why naturally, the pianists' testimonials can have no value and the bottom is out of the whole scheme. As evidence of the use to which this paraphernalia of testimonial data can be brought we reproduce an advertisement which appeared in the very programs of the recitals of the pianists here last week:

My expectations as to the Knabe piano were even surpassed by the reality.  
 TERESA CARREÑO

No doubt Messrs. Steinway, Chickering, and the Weber house could also furnish statements as ambiguous or as definite as the above from the same Venezuelan Amazon of the piano.

The neutralization of the testimonials is sufficient to destroy their value, particularly when firms possess them written by the same artist to two or more houses. This value being seriously tarnished, if not destroyed, it is not necessary to pay the signers at least for that part of their labors in America.

### The Criticisms.

The absence of Spanuth is apparent in the criticisms on Paderewski's recital as they appeared in three or four of the daily papers. They are entirely devoid of piano points, of that essential technical analysis and terminology obtainable only with a piano posted critic or one gifted with the knowledge of piano literature or special erudition. They are purely generalizations, word making and phrase building platitudes representing states of mind or what are meant as states of mind or mere favorable space fillers.

In nearly every case in this land the older line of music critics or writers of the articles on Paderewski are morally obliged to write favorably of him, regardless of his playing. These writers are owners of souvenirs presented to them by a then secretary of the pianist who usually delivered gold snuff, cigarette, cigar or match cases, or jewels to the wives or mothers, or furniture of odd designs or scarf pins. De Reszké used to furnish one of the music critics with wines and cigars. These were merely evidences of personal esteem and a recognition of the artistic nature of the critic's literary conception of the performer's abilities. Whether Paderewski personally had any knowledge of this habit of his former secretary we are not able to assert, but we do know that two writers on this paper received such valuable presents, and from that day it was decided that their services would be dispensed with at the first opportunity, and so it happened. It is possible that the money expended in this manner was put to the expense account, but no matter how the secretary may have entered the sum in order not to permit Paderewski to secure the details of expenditure, the music critics accepted the gifts and thus became directly obligated to the one who was supposed to be the donor. Hence no value attaches to the criticisms on Paderewski.

Good, old Philip Hale always steered clear of this and his theory, which has been a leading principle of this paper, not to get on a close personal footing with the artists when one is a critic who must publicly discuss them is safe and sound. It is a splendid principle and particularly for the critic. Human nature is human nature. The critics who are constantly breaking bread and drinking at the Stengel-Sembrich apartments are incapable of doing justice to her because whatever they may write has no value for them or for her, and they cannot as human beings discuss her faults—not after leaving her table. It would not be gentlemanly, although that consideration does not necessarily hold good with some of them—yet it would not be manly.

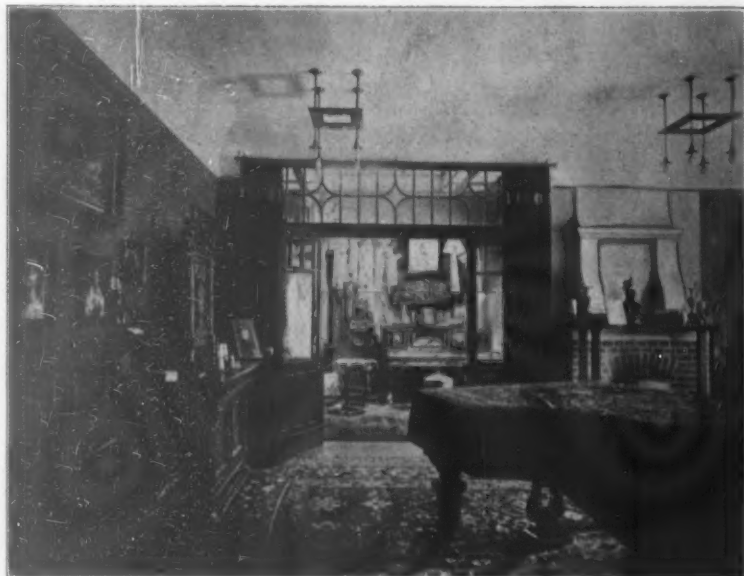
There are a few American resident pianists to be referred to. In the above list Mrs. Fannie Bloomfield-Zeisler must be reckoned with as an American. Mr. Schelling also is an American and he is to reside here. Buhlig who is here now is a Chicago boy; hence very much of an American. The preponderating mass is however foreign for it is the foreigner who is desired by the audiences—as we learn. Certainly, as long as the American is tabooed, the audiences will cater to the foreigner.

However, it seems that the situation has reached the climax. Never again will all piano firms making concert grands bid in Europe for pianists; one very prominent firm has already declared that it is no longer a bidder in that market and when that fact becomes generally known the others will not feel disposed to bid against one another.

## VIEWS OF ANTON FOERSTER'S VILLA NEAR BERLIN.



Anton Foerster, the celebrated Austrian pianist, lives summer and winter in a beautiful villa at Gross-Lichterfeld Ost, near Berlin. This is a view of the exterior, taken from his spacious garden.



THE MUSIC ROOMS IN ANTON FOERSTER'S VILLA.



THE SALON, WITH MUSIC ROOMS IN THE BACKGROUND.





LUITPOLD STRASSE, 24.  
BERLIN, October 24, 1907.

In the issue of THE MUSICAL COURIER of October 2 there is an article by Knute Reindahl, the well known violin maker, of Chicago, written for the purpose of showing the fallacy of Dr. Grossmann's theory of violin building. If Mr. Reindahl's assertions were true, then the public would be led to the conclusion that the Seifert & Grossmann violins were not superior instruments. In THE MUSICAL COURIER of March 27 I wrote a lengthy article on the Seifert & Grossmann violins; that article was written from sheer enthusiasm for the wonderful merits of these instruments, and for no other reason. I consider it to be the duty of a critic to champion a really great cause. Mr. Reindahl attempts to dispose of the matter with a few words, as if Dr. Grossmann's discovery were of little importance. Mr. Reindahl looks upon the scheme as simply "a catch" for the unwary public with money to spend.

No discovery or invention in the musical world of recent years has aroused so much interest and opposition as this Grossmann theory of violin making. In connection with the opposition, however, there is a significant fact; it has come (without a single exception, to my knowledge) from competitive violin makers and dealers in old Italian violins only. Why? For the simple reason that their business interests are affected.

Now let us look into the merits of Mr. Reindahl's attack on Dr. Grossmann. In the first place, his attitude is not important, because he, like the other detractors, is a rival violin maker, who has violins of his own to sell. This fact alone makes the value of his assertions to all impartial and fair minded people not quite *ex cathedra*.

In the second place, although he speaks as one having authority, I do not believe that he has seen or heard one of the Seifert & Grossmann violins, and simply opposes the theory on general principles. Leaving entirely aside

my own individual opinion in the matter, I ask every impartial reader who is the more to be credited, artists of such world wide renown as Nikisch, Ysaye, Thomson, Thibaud, Marteau, Musin, Hartmann, Hekking, Sebald, and many others who, after having thoroughly tested the Seifert & Grossmann violins, are filled with unbounded admiration and write glowing testimonials for them, or the opinion of a rival violin maker, who has not even heard one of the instruments he criticises?

Nikisch, who is one of the greatest living authorities on tone, after playing two of these instruments, writes: "They are the most phenomenal products in this field since the old Italian masters. The beauty, volume and yet softness of the tone, the ease with which they respond in all positions, and, above all, the genuine Italian character, all this is so astonishingly wonderful that, in my opinion, these



DR. MAX GROSSMANN.

Discoverer of the Seifert & Grossmann Method of Constructing Violins.

instruments are destined to bring about a revolution in violin building and dealing."

Ovide Musin wrote: "The Seifert & Grossmann violins are marvels of the luthier's art; I fully believed I was

playing on Stradivarius' and Guarnerius' of their best period. The work of Seifert & Grossmann is a revelation."

Anton Hekking writes, after playing a brand new cello: "I am astonished at the wonderful quality and breadth of tone. I would never have considered it possible that a new cello could sound like that."

These testimonials, and those given later in this article, bespeak the enthusiasm and admiration for a great art product that comes from the true artistic nature. Compared with these tangible facts, of what importance is the mere theoretical assertion of a competitor in the field of violin making?

Furthermore, Mr. Reindahl says:

"The matter of interest to me centers in the question, How will the credulous take the bait? Dr. Grossmann's apologist is careful to state that one hundred and fifty violins have been built on this theory. Truly a prodigious feat for one violin maker to accomplish, without the aid of machinery, in so short an interval of time as has elapsed since the enunciation of Dr. Grossmann's theory. And the fact that agencies, commercial sale agencies, have been established at or near all the world's great music centers for the disposal of these one hundred and thirty-five 'scientific' violins bodes ill for the financial success of the 'inventors' and the artistic success of the scientific violin after (a long way after) Savart, Vuillaume, Vidal, et al."

The 135 violins referred to by Mr. Reindahl were not made with "the aid of machinery," nor were they made "in so short an interval of time." Seifert & Grossmann were nine years in making these 135 violins. Does Mr. Reindahl consider this such a prodigious feat?

Dr. Grossmann is a scientist and an idealist; he has not concerned himself one whit about the commercial exploitation of his instruments. On the contrary, he has been opposed to all *réclame*, and that is the reason why the wonderful testimonials I have just quoted in part have lain for many months in his desk unpublished.

I personally do not in the least doubt the sincerity of Mr. Reindahl, and until he went into the violin field some years ago he was a skilled wood carver, whom no one exceeded in that art. The mere fact, however, that such a serious luthier as Mr. Reindahl takes this attitude makes it necessary that something should be done to bring the merits of the Seifert & Grossmann violins to the attention of the music public at large in America.

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"New Violins" is the title of a highly interesting article by Dr. Otto Neitzel in the *Koelnische Zeitung*, an article that was inspired by the violinist's art in general and by several trials of the much talked of Seifert & Grossmann violins in particular, which took place at Cologne, in the large and small *Guerzenich* halls and in private, and at which Dr. Neitzel was present. As this question of the correctness of Dr. Grossmann's acoustical theory of violin making, and especially of the tonal value of his instruments, is a timely and burning one, let us hear what the



AN INTERESTING GROUP OF ARTISTS.

This scene represents an afternoon gathering at the Berlin home of Sergei Kussewitzky, the great contrabass virtuoso. The persons in the picture are: First row, from left to right—Glière, the composer; Sobinow, the well known Russian tenor; Hermann Fernow, head of the Wolff Bureau; Chaliapine, the basso; Arthur M. Abell, and Loewenfeld, manager of the Schiller Theater. Second row—Mlle. Metzel, Mme. Glière, Mme. Hermann Wolff, Godowsky, Mme. Kussewitzky, Mme. Chaliapine, Mme. Loewenfeld. Third row—Leo Blech, the composer-conductor; Mme. Metzel; Metzel, the young Russian composer; Mme. Abell, Mme. Godowsky, Mme. Blech.

famous Neitzel, the world's greatest musical critic, has to say on the subject. He writes:

"What an entrancing art—that of the violinist: to breathe forth his soul in feeling tones, to let his passion break out in a powerful arpeggio, to embody the vibration of his nerve fibers in a tremolo on a high G sharp, to express his unsated longings on the G and D strings, to be able to conjure from his little friend, the violin, the absolutely equivalent expression for every mood and soul phase! But there are thorns, too, on the rosebush. The violin disciple may have passed his examination with full honors, but may still lack the instrument worthy of his talent. If he possesses good manners and mystical, dreamy eyes, perchance he may some time find an aunt by nature or spirit who, for a few thousand marks, helps him to a proper instrument. The late ex-Queen Isabella and a likewise deceased Cologne merchant prince of Cologne waters, both possessors of beautiful old Italian instruments, re-established the old medieval custom of lending Stradivari and Guarneri instruments to talented young violinists for a number of years. But to those among the great violinists who had not been favored by fortune, either one way or the other, there only remained one desperate means—a wealthy marriage. Now, honored reader, you can understand the reason why so many good violinists at home and abroad are married rich—nothing but a means to an end! The wife is the means, the violin is the end. The violinist who married a fortune is a bigamist; he has entered into a marriage de convenience with his wife, one of love with his violin. But to the huge army of other violinists there remain but envy and longing.

"Daily do 999 inventors rack their brains in 333 cities of the German Empire as to how to go to work to make new violins similar to the old Italian ones. At least two or three representatives of this type lie in wait for every traveling violin virtuoso (in Erfurt as in Enskirchen), and insist that they have newly discovered the only true old varnish of the Cremonese, the infallible law of wood fibering, the only real process of drying, and the size—proportions of the sides, the tops and backs, reckoned out to fifteenths of a millimeter.

"But now we hear remarkable news from Berlin. What? Is the real old varnish truly rediscovered? Has there been found in some remote Alpine valley in Upper Italy a forgotten stock of maple and pine trees from which the Cremonese built their instruments? Has the mysterious X of violin building formula been hit upon? A whole parcel of testimonials on the new violins has already fluttered onto the editorial desk. Let us first of all hear Eugene Ysaye, the master of masters: 'I am able to testify that the Dr. Grossmann violins unite all the qualities of the Italian violins in themselves; the purity and the volume of the tone make them the most valuable instruments of modern violin making art.' Henri Marteau expresses himself similarly: 'I can testify with the greatest astonishment to the wonderful and absolutely Italian tone qualities of these instruments. I believe that this discovery will revive the art of violin making, for it is based on logical science.' Jacques Thibaud says as follows: 'I am in a state of the greatest admiration. Your two violins are just as good and as beautiful as a Stradivarius and a Guarnerius. They will very shortly be celebrated.' And now let us listen to César Thomson, the pillar of the Brussels Conservatory. 'I am enchanted (emerveillé) with these instruments. The tone is round and warm and of great power. They possess all the qualities of the old Italian masters.' The above mentioned are followed in the discant of highest praise by Alexander Sebal, Jan, van Oordt and many others.

"During the last few days Cologne's musicians and music lovers had ample opportunities of getting to know the new violins and of examining them as to lungs and kidneys, or, in musical phraseology, varnish and tone, first in the over-acoustical, large, empty hall of the Guerzenich, then in the acoustical tuning room of the Guerzenich, and finally in the tone devouring, carpeted salons of several Cologne music lovers. In form Dr. Grossmann's violins are copies of the Italians. The varnish is so little striking that Herodias would say: 'This varnish is like varnish, that is all.' Now, as to tone. It really possesses the velvety softness and noble fullness of the Italians, and if ever the title 'Stradivarius redivivus' could be given a new violin, it is applicable in this case. The violins have been repeatedly tested be-

side a good Stradivarius and Guarnerius, and in no case had they to fear the comparison. The striking factor here is that the price of the new violin is set so low that its acquisition is also possible to the monetarily weak, and that all the scheming described at the commencement for the possession of a good violin, and accompanying envy and longing, can now vanish.

"Who is this Dr. Grossmann who has discovered the building process of these new violins and who has them constructed by the Berlin instrument maker Seifert, and what is his secret? Dr. Grossmann has made acoustics his favorite study, and for the past ten years has had about 135 violins built, based on the following system: As every initiated person knows, the Ohm law of reverberation is one of the most important in acoustics. You may remember from your school days, honored reader, that in every tone its divisional tones—the octave above, the next higher

the latter the tone becomes so enormously complicated that one can talk rather of an individual tone-kingdom, not to mention glass and iron vessels with their distinct individual tones. Please raise the pedal unnoticeably and let your little son strike the nearest table top with his fist: a perfect revolution seems to take place in the interior of the grand or upright. All the tones which are contained in the individual tone kingdom of the table top and were awakened by the blow are sympathetically reproduced on the piano strings. If one note is not related to another it may sound ever so loudly and the other remains mute and unresponsive. Again press down C, E, G, and strike the low C sharp; you will only hear a growling protest of the upper notes against the lower, and then all is still. We know that wooden staves possess their own individual tone and can be perfectly tuned, as is seen in the xylophone used to illustrate the rattling of skeleton bones.

"It is clear that two such consistent bodies as the top and back of a violin must have very outspoken individual tones. In short, when the two individual tones of these two resonance producing parts are related to each other, be it in form, of tonic and third, tonic and fourth, tonic and fifth—anything else would be hardly possible with the nearly equal size and form of the two parts—then we have a Guarnerius or a Stradivarius. When the two individual tones are unrelated, as tonic, and diminished or augmented fourth and fifth, then we have a Smith or a Jones. We remember now that among Stradivarius' effects were found a large number of unused violin tops and backs. The heirs had nothing more speedy to do than to put these parts together to violins, and yet the tone was unsatisfactory,

because, as Dr. Grossmann says, the individual tones of both plates were not related to each other. But to attune these two plates in relation to each other is an art the secret of which, until now, Dr. Grossmann has reserved for himself. It is perfectly clear how much the tone character of the instrument is ennobled by the relationship of the individual tones of both plates (top and back) and how soft and pliable the sound waves set into motion by these must be. The idea is really one of surprising simplicity—one might call it a stroke of genius. Genius always is simple. Whether the secret of the old Italians has been discovered herewith cannot be definitely stated, but that the instruments built on this system are splendid ones, that well bear comparison with the old Italian ones, is a fact, and I must corroborate the statements of Messieurs Ysaye, Marteau, Thibaud and Thomson.

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Dr. Neitzel, being a man of wide culture, as well as a profound musician, naturally at once understood the significance of Dr. Grossmann's discovery. It really takes a great man to comprehend another great man. One point touched on by Dr. Neitzel in his essay is especially important; he says that when tones are unrelated, as, for instance, tonic and diminished or augmented fourth, then we have a Smith or a Jones violin. With this assertion Dr. Neitzel hits the nail squarely on the head. Savart, the Frenchman, experimented with this attuning process more than forty years ago, but he attuned the top and back in a dissonance, because he thought he found a difference of sound of sometimes a whole, sometimes a half tone between the top and back of various Stradivari violins which he took apart and tested in this way. He was led completely astray by his method of ascertaining the individual tone of the Stradivarius tops and backs, which was simply by drawing a violin bow over them. The individual tone cannot be determined by this process, as Dr. Grossmann has proved. In fact, it is a very complicated matter and requires not only a wonderfully acute ear but also scientific knowledge and great experience. Herein all the modern violin makers who oppose the Grossmann theory are lacking; they are woefully ignorant in the knowledge of science and acoustics. They assume to tell us that the earth is flat because it looks flat to them.

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Arthur Nikisch has come back to us, refreshed from his long summer vacation, in full possession of his phenomenal powers. With the first Philharmonic concert under his direction, on Monday evening, the season set in at full tide; this concert was given in memory of Joseph Joachim. The program consisted of the C minor prelude for organ,



MR. AND MME. KUSSEWITZKY AT BIARRITZ.

fifth, and further upward the octave, third, fifth, minor (perhaps a little too flat), seventh and so on—sound with the main tone. Kindly press down inaudibly on your piano the C major triad of the octave on the staff of the C, E, G chord. You know now that the strings of these notes are not muted by the pedals and can vibrate freely as soon as they are caused to reverberate by other related tones. Now



"LES EXTREMES SE TOUCHENT."

A snapshot of August Scharrer (until recently leader of the Berlin Philharmonic) and Arthur Hartmann, the violinist. The picture was taken by Mrs. Scharrer.

give a short and powerful blow to the low C in the bass. This dies away, but the divisional tones above go on sounding, although they were not struck. In the low C the upper notes sounded as divisional notes simultaneously with the ground tone, and among them the notes C, E, G, which set the un-muted strings into vibration according to the Ohm law.

"But every firm substance, too, possesses an individual tone, be it a ruler or the top of a table, only with



the "Kreuzstab" cantata by Bach, Joachim's "Hungarian" violin concerto, Nos. 1 to 3 from Brahms' "Vier Ernste Gesänge" and his F major symphony. Nikisch's wonderful interpretative powers were displayed to the full in the Brahms symphony, a favorite work of Joachim. Nikisch's treatment of Brahms is vastly different from that of other conductors; the subtle force of his magnetic personality makes the rugged Teutonic master appear in a new light. His themes are more persuasive, his harmonies more suave, his whole tonal structure less austere under Nikisch's genial baton. It is as if we were listening to Brahms under the sunny skies of Southern Italy. Nikisch makes Brahms so beautiful that the most rabid anti-Brahmsites would be converted to his works if they could often hear them in such an interpretation. The soloists were J. Messchaert and Alfred Wittenberg. Messchaert was not in very good voice, having been suffering from an indisposition of late, so the impression he made was not as profound as usual. Yet the consummate vocal artist was ever apparent in all he did. Alfred Wittenberg played the violin concerto, this being his first appearance at these concerts. This is considered Joachim's most important composition; it is, however, an uninspired work, being exceeded in its tediousness only by its length. I admire the tenacity of purpose of every violinist who masters its technical intricacies and who learns it from memory. Wittenberg did both; his was a highly creditable performance. He is not an artist of much temperament or individuality, but as a violinist he takes high rank. The large hall of the Philharmonie was completely sold out, notwithstanding the fact that the program was not to the liking of every one.

Theodore Spiering at his concert on Saturday greatly enhanced the splendid impression which he made here at his former appearances. He now easily ranks among the leading violinists of his day, and I know of no more reliable performer. He had a triumphant success, and it was a just and well deserved one. Accompanied by the Philharmonic Orchestra under Kunwald, he was heard in three concertos by Bach, Spohr and Vieuxtemps, and Joachim's "Variations," which were played in memory of the late

master. The artist was at his best in Spohr's "Gesangsscene," which he rendered with a finish, a clearness of tone and phrase and an intellectual lift that carried conviction and held his listeners in a firm grip. Spiering entered into the true Spohr spirit; it was chaste in style, classical in conception, pure in tone production and highly finished in technic—in short, it was, in the fullest sense, a masterly performance. There was just the right combination of violinist and musician to make it a thoroughly interesting and artistic rendition of Spohr's chef d'œuvre. Spiering also gave a very fine account of Joachim's "Variations," a work that offers much of interest from a violinistic standpoint, although it is not remarkable for originality of invention. Bach's E major and Vieuxtemps' A minor concertos made up the rest of the program. The violinist's success with the public was immense.

The violin prodigy, Vivien Chartres, who has attracted so much attention in England, made her debut in Bechstein Hall on October 12, winning an instantaneous success. This pretty little elf of some twelve summers, half Italian and half English, played an exacting program in a manner that would have done credit to almost any famous and full grown virtuoso. Her performance of Vieuxtemps' D minor concerto was technically well-nigh flawless, and the ease, force and subtlety with which she manipulated her bow was astonishing. She played with the decision and aplomb of a veteran of the concert stage, and yet there was a sweet, childish air that lent a peculiar charm to all that she did. The little girl is a psychological problem; she does not make the impression of having been drilled at all, but rather plays as if it were the most natural thing in the world, which indeed it is with her heaven born genius. She will give two concerts in the Philharmonie shortly, when the other piano prodigy, Micio Horszowski, a boy of about the same age, will assist. These two wonder-children together should make an interesting pair.

Gottfried Galston is to give a series of five historical piano recitals during the first part of the season, beginning with Bach and ending with Brahms, and with Beethoven, Chopin and Liszt in between. He has played the same series with great success in London and Paris and is to repeat it during the winter in Vienna and Amsterdam. He played his first program, devoted to Bach, at the Singakademie on Wednesday. His selections were the capriccio in B flat major, "Chromatic Phantasy" in D minor, prelude and fugue in C sharp minor, prelude and fugue in C sharp major, prelude, fugue and allegro in E flat major for cembalo, Italian concerto in F major, and "Six Pieces," transcribed by Ferruccio Busoni. An entire evening of Bach is a novel idea, and it must be a pianist of more than ordinary resources to hold the attention of the listeners. Galston succeeded in doing it to an eminent degree; he is a superior musician, and his pianistic attainments keep pace. He played with remarkable clearness and developed a great deal of tonal charm, especially in the prelude, fugue and allegro written for cembalo, in which he imitated with much success the tone quality of that instrument. At his second recital, on October 30, he will play the five last Beethoven sonatas. The choice of his programs alone shows Galston to be a serious artist, and, judging by this first concert, he will give a splendid account of them all.

A composition evening by Eduard Behm, with the assistance of a singer, a string quartet and a clarinetist, brought several interesting compositions from the pen of this well known Berlin composer. There was a sonata for violin and piano, a quintet for clarinet and strings, and five lieder. These works, as I am told, made an excellent impression and were well received. The most important work was the quintet, which has a pleasing, melodious flow, and in which the structure shows a skilled hand. In his songs he is especially successful with the lyrical element; his "Stimme der Sehnsucht" is a very successful lied.

Theodor Prusse, piano teacher at the Eichelberg Conservatory, recently gave a successful piano recital. Prusse

is a good, solid musician, and while he makes no pretense to being a great virtuoso, he has nevertheless an excellent command of the keyboard. His interpretations were thoroughly musical and in good taste, his technic was clear and his tone of good quality.

The Philharmonic Trio is to give a series of popular concerts in the small hall of the Philharmonie again this season. The first of these occurred on Thursday evening, when the ensemble numbers of the program were Dvorák's F minor and Haydn's C major trios, Grieg's G major sonata for violin and piano, and between these came these soli, to wit, Alkan's variations for piano and four movements of Bach's C major suite for cello alone. The members of this Trio—Anton Witek, first concertmaster, Joseph Malkin, first cellist of the Philharmonic Orchestra, and Vita Gerhardt—are all excellent and experienced artists. They gave a splendid reading of the Dvorák trio, and there was perfect understanding of one another, fine tonal balance, and a straightforward, legitimate conception. One always hear good music well performed at these concerts, at which the prices of admission are extremely low.

Nicoline Zedeler, a pupil of Theodore Spiering, made her Berlin debut at Bechstein Hall. I did not arrive in time for the first number, the Handel A major sonata, but I heard her in the Saint-Saëns "Concertstück," in a Reger sonata for violin alone, Sinding's "Cantus Doloris," Wieniawski's "Scherzo-Tarantelle" and Vieuxtemps' "Ballade and Polonaise." Miss Zedeler is an exceptionally gifted young violinist, and her rendering of this big and difficult program showed her splendid schooling. The Reger sonata is an ungrateful composition, and such a performance of it by so young an artist was surprising. Miss Zedeler, however, was at her best in the three last numbers. The Sinding work was remarkably well played, and she dashed off the difficult Wieniawski scherzo and Vieuxtemps polonaise with technical finish and much élan. The artist's left hand works with ease and precision, and her



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bowing is strong, supple and free. She is a violinist of great promise, and for a first public attempt this concert was an emphatic success.

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A brilliant pianist of the Leschetizky school is Paul Goldschmidt, who played Rubinstein, Brahms and Liszt concertos with the Philharmonic Orchestra at Beethoven Hall. He has an abundance of virtuosity, a singing tone and lots of dash and go. I did not hear him in Brahms, which I am told was his best achievement. I heard the Liszt E flat concerto, of which he certainly gave a very fine performance; he is one of the best of the younger pianists.

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The second concert of the Royal Orchestra under Weingartner was given last evening. The program was short, containing only the Weber "Euryanthe" overture, Liszt's "Dante" symphony and the Schumann B flat major symphony. The monotony of the second movement of Liszt's work puts the patience of the listeners to a severe test. The "Francesca da Rimini" episode in the first movement, however, was an agreeable contrast. The work of itself, in a city where one hears so much, offers comparatively little of interest, but it must be confessed that the performance under Weingartner was a most brilliant one. The Schumann symphony, with its natural simplicity, stood out in pleasing relief to the Liszt item, although Weingartner evidently had not rehearsed the latter with the care and attention he seems to have given the former. A brilliant and fiery rendering of the Weber overture brought the program to a close.

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Last season I published every week a full list of the concerts and operas given in Berlin. I shall not do so this winter, as with three new concert halls the list has swollen to such proportions that it takes too much space. However, I will give the musical affairs of just one date to show what is going on in this city. It is the Thursday of last week, which is a good average:

Bechstein Hall—Nicoline Zedeler, violin.  
Beethoven Hall—Paul Goldschmidt, piano, with the Philharmonic Orchestra.  
Singakademie—Chamber Music, Society of the Royal Orchestra.  
Philharmonie (small hall)—Philharmonic Trio.  
Choralion Hall—P. G. Thiele, piano.  
Mozart Hall—L. Tertis, violin, and Y. Bowen, piano.  
Klindworth-Scharwenka Hall—Robert Kothe, songs to the lute.  
Blüthner Hall—Wagner evening of the Mozart Orchestra.  
Royal Opera—"Freischütz."  
Comic Opera—"Werther."  
West Side Opera—"Merry Widow."  
Lortzing Opera—"Undine."

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Hugo Kaun's three small pieces for orchestra are to be played this season by no less than twenty-six orchestral societies.

ARTHUR M. ABELL.

#### Musical Migration.

Some of the musical arrivals from Europe last week were Rappold, Dippel, Safonoff, Gerardy, Buhlig and Kreisler—all on the Kronprinz Wilhelm.

#### JESSIE SHAY IN MEXICO.

Jessie Shay, the New York pianist, who is meeting with such signal success in Mexico just now, wrote an interesting letter recently to a friend here, from which the following characteristic passages are quoted:

"I have just returned to Mexico City from Guadalajara, where I had a recital on the 24th. I may truthfully state that I had a favorable reception and was shown every cour-



JESSIE SHAY AT EASE IN THE TROPICS.

tesy by the Governor (of the State of Jalisco), who has his palace at Guadalajara. As I went well recommended from the Government he gave me the use of the theater, with light and license, and also ordered the State band to play in the foyer before the recital! This, I am told, is a special honor. The Governor attended and must have been pleased, for he asked me to remain and give a second recital under the same conditions. I had to return to Mexico City for some engagements here, however, but I expect to take advantage of his offer in November. . . . I gave a

private recital for the press here at the Sala Wagner, as all the Mexican newspapers have been more than kind to me and I really feel deeply indebted to them. The longer I stay in this country, the more I am attached to it, and I know it is going to be very hard to leave. The climate could not be surpassed, and I think this is its greatest attraction, though what I shall miss most of all is the language of the gods, which I now speak fluently. I saw "Zaza" the other night (in Spanish of course) and enjoyed it immensely. Virginia Fábregas has a most disagreeable voice though, and this mars the performance, until one gets a bit accustomed to it. What impresses me in the theater here is the size of the orchestra. In the cheapest vaudeville houses it is not uncommon to find orchestras of thirty pieces, and the same may be said of the skating rinks.

"I have attended three functions of late when the President was present and the last—the Hidalgo celebration given at the Arben Theatre—was well worth remembering. The whole block in which the theater stands was lined with soldiers, and at the approach of President Diaz's carriage, the band in front of the theater played the Mexican national hymn, and as he reached his box, the orchestra of seventy-four pieces on the stage played the piece again. Every one rose as the President entered and faced him, turning their backs to the stage. Don't laugh at me, please, but when I hear the Mexican national hymn, I get so excited I can scarcely stand still. It is most impressive. As you know, the President is seventy-seven years old, but hardly looks more than fifty-five. He is fine looking, energetic and full of vigor.

"The stores here seldom, if ever, show the names of the proprietors, but have fancy names instead—such as, 'The Emerald,' 'The Sun Palace,' 'The Sea-coast Girl,' etc., and a pulque shop (pulque is the favorite drink of the Indians) can always be distinguished by its many colors, usually red, green, yellow, blue and white painted in perpendicular or diagonal stripes across the building and colored fringes about two feet long hanging over the doors and windows. I do not know exactly when I shall set out for New York; at present I feel like staying here always, and I am sure you don't blame me, do you? However, duty calls at home, and it is likely that I shall return to my New York classes some time in November."

#### Success of Another Wertheim Pupil.

Mrs. Philip MacDonald, soprano, a pupil of Max Wertheim, attracted unusual attention by her beautiful singing at a recent church service in Paterson, N. J. The following excerpts are from a Paterson newspaper:

"The Inflammatus," from "The Stabat Mater," by Rossini, was excellently given. The soprano solo was rendered by Mrs. Philip MacDonald, who also sang at the morning service. Her clear, sweet voice charmed the hearers.—Paterson Call, October 21, 1907.

Mrs. Philip MacDonald, the brilliant soprano, whose occasioned such high commendation last Sunday at the service of dedication, will sing at the service this afternoon.—Paterson Morning Call, October 23, 1907.

Leo Slezak, the tenor of the Vienna Opera, has contracted to substitute Knoté at the Munich Opera during the four months' absence of the latter in America.

#### TWO NOVEL KUBELIK PICTURES.

Kubelik, the famous violinist, is shown in one of these illustrations as a member of an orchestral aggregation essentially Bohemian. Kubelik is the shirtwaisted man playing on an instrument half clarinet and half Turkish narghile. The second picture represents the Kubelik twins, no less celebrated than their father, and gifted evidently in the same direction.







35 WEYMOUTH STREET, W.  
LONDON, October 23, 1907.

While it is the custom to speak of the "season" in London as if everything that was best in music was performed or sung or played at that time, the fact remains that in spite of the innumerable concerts crowded into the spring season—the number averaging at times as high as eighty a week—the really important events are, to a great extent, held during the autumn and winter. It is in the spring that the young student ambitious of a London hearing (and often quite unprepared for public work) comes forth with a recital, with the result that other public appearances are postponed either indefinitely or for a term of years which the singer or player has devoted to hard, conscientious study and work. It is also in the spring that many of the visiting musicians give recitals, which in the rush of overwork and engagements at that time receive but scant attention from the critics, yet occasionally bring the coveted London "notices." However, unless this spring appearance is followed by one in the late autumn or early winter, it is ten chances to one that the musician is quite forgotten before another year comes around. It is also in the spring that the private musicales in drawing rooms occupy the attention of many who attend public functions at other seasons of the year, so it is not to be wondered at that the concerts of all the big organizations occur between October and April or May.

For the real music lover, the autumn and winter concerts offer a feast of music that cannot be excelled in any other city of the world, for not only are the best musicians of England heard, but also the best that all Europe can furnish in the way of singers and players, as well as conductors, come to London at one time or another, so that, with perhaps the single exception of winter opera, this city is supplied with as fine music as can be heard anywhere.

We all know the sort of music that has been furnished at Queen's Hall this last summer and autumn by the orchestra under Henry J. Wood; evenings devoted to Wagner, other evenings devoted to Beethoven, and every evening devoted to a splendid program that has appealed to the most cultivated and serious musicians, as well as to the music loving public. Just a list of the new works per-

formed would make a lengthy paragraph, and all these new works, with the necessary rehearsals, were given the same care and attention as if they were to be played a dozen times during the Promenade Concert season. Mr. Wood's "holiday" is spent in preparing programs, orchestrating works and other equally tedious but necessary preparations for eight or ten weeks of nightly concerts. And during the time that these promenade concerts are running, the orchestra must be rehearsing for the winter season, so the work of the conductor and men is really tremendous. It was the Queen's Hall Orchestra that played the program for the Grieg memorial concert last week, the orchestra standing while the funeral march was played (and, by the way, they gave a fine rendering of it), while the immense audience also stood during this first number.

Then there is the London Symphony Orchestra, a close second in number of concerts as well as for perfection of playing, but with a number of changes in conductors during the year to leave impressions on the players. The London Choral Society is always well in front with new works, the fine training of the chorus, added to the excellent selection of soloists, bringing plenty of subscribers to its concerts, as well as a large sprinkling of the general public, all thoroughly imbued with the idea that whatever Mr. Fagge does will be done well. The Royal Amateur Orchestral Society depends upon its members for an audience, and it is the rule at their concerts to find Queen's



ALYS BATEMAN IN CANADA.

Hall packed to its utmost limit with a very "smart" audience.

The thirty or forty concerts under the management of the Albert Hall also are a large factor in the musical life of London, when to these must be added the number of miscellaneous recitals that are given in that immense hall during the eight or ten months devoted to music. There are other equally important societies, Quartets and Trios, all with from three to six concerts already arranged for the winter. All the programs of these smaller organizations are carefully made out and well and artistically played, rehearsals in many instances having been carried on all summer during the holiday season.

Then the soloists, the splendid vocalists, pianists, instrumentalists. What a host of them, and what fine music they offer to their many patrons! It is often a matter of difficulty with the concert going public to choose from the variety laid before them. Aeolian Hall had thirty-six concerts during the month of October, with about fifty booked for the month of November, while other halls were well patronized.

One of the largest audiences ever assembled in Albert Hall was that of last week, when 10,000 persons were there in aid of the Lord Mayor's Cripples' Fund, which is the charity occupying the minds of the London public to a great extent just at the present moment. About \$3,000 for the fund was the result of this attendance.

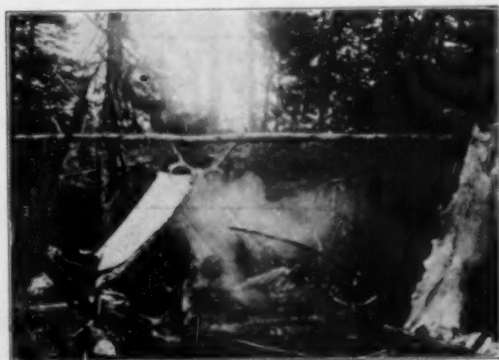
The "Book of Words" for Alys Bateman's recital was quite out of the ordinary. The cover was quaintly illus-

trated by Will G. Mein, while the book itself contained a couple of pictures of Miss Bateman, as well as one of Sametini, the assisting violinist, and Mr. Parlovitz, the young pianist. Both these gentlemen accompanied Miss Bateman on her Canadian tour last year, when she sang in nearly every city and town of Canada from East to West, her success being remarkable. It was on this tour that Miss Bateman had to take a drive of three miles across the frozen St. Lawrence River to fill an engagement, and one of the illustrations in her program was a capital picture of the singer in a Canadian sleigh, while she was visiting friends in Brockville, Ont. At her recital last week, Miss Bateman's first number was "Elizabeth's Greeting"; then for her second group she sang three old English songs, ending with "The Lass With the Delicate Air," which brought continued demands for an encore. Another group had a Tchaikowsky song, "by request," and also a new song for the first time by Coleridge-Taylor. Another new song, also for the first time, was "The Little Blush Rose," by Liza Lehmann; there were two songs by MacDowell, and one by Heron-Maxwell was also by request. The program proved very interesting, and Miss Bateman had much applause, congratulations and compliments. She is to give another recital in December.

The interesting diary that Ingo Simon kept during his recent hunting trip in New Brunswick gives one a capital idea of how much enjoyment can be crowded into a month of outdoor camping life. Arriving in St. John on August 24, the party left the following day for Terra Nova, where they arrived on Monday morning at 3 o'clock. Sleeping by the river proved very uncomfortable on account of the mosquitoes, with which pests they were more or less bothered all the time. The party traveled up the river in two dories and two canoes, across Terra Nova Lake, Terra Nova River and Butts River to Butts Landing, their first camp being named, quite properly, "Mosquito Camp." After that, camp was made at several different places, where deer and bear shooting was indulged in. There was more or less rain, plenty of exercise, early rising, and a celebration when the first bear was killed. This celebration took the form of opening the tin of cigars, which had been reserved for such a great occasion. On the way back to civilization the party separated at Boot Battle Camp, after a final toast in pea flour soup, and Mr. Simon arrived

in St. John only to find that there would be no steamer for eleven days. Some snapshots of the camp and river were taken. Now Mr. Simon is busy making programs for the coming season, which is to be a very busy one for him, both in London and in the Provinces.

The event of last week at the Royal Italian Opera was the appearance of Madame Litvinne in the part of Aida, the first time she has been heard in it in London, her appearances here having been previously in Wagnerian roles. The opera was splendidly staged and the performance was of the highest quality in every respect, as may be judged when the names of not only Madame Litvinne, but also of Madame Paquet (who has recently been engaged



INGO SIMON IN CAMP.



INGO SIMON ON THE RIVER.

for three years at the Paris Opera House), Vignas, Sammarco and Luppi are mentioned as having been in the cast. It was one of the best representations of the opera that has ever been heard at Covent Garden, which is saying much. The opera was conducted by Panizza. "Rigoletto" on Saturday evening, with repetitions of other operas, occupied the week. Miss Miranda, Mr. Carpi and Miss De Lis were heard for the first time.

An interesting piece of news is that Landon Ronald has been engaged to conduct a concert in Vienna in November and also to conduct a concert in Leipzig, as well as two concerts in Berlin on December 28 and January 5, with the Berlin Philharmonic Orchestra. The solo artist at each of these concerts is Max Orobio de Castro, a cellist who will make his appearance at the Royal Albert Hall Sunday concerts, under the conductorship of Weingartner. Mr. Ronald is one of the younger conductors who has made a name and fame for himself in London and the Provinces, where he is constantly heard. He is also a composer of some charming songs, and writes critical articles for one of the weekly papers.

Mischa Elman's orchestral concert on Saturday afternoon not only brought that popular young violinist before the public, but also served to introduce to the musical world a new conductor, Mr. Mlynarski, that being his first appearance in London. As the entire English language has been exhausted in praise of Mischa Elman, that wonderful genius with the violin, it only remains to say that his work last week was not only equal to anything that he has ever done previously, but in many respects far excelled his former playing. The Spohr "Gesangsce" was full of beauty and delicacy; no interpretation could have shown greater sympathy or more wonderful technic, while the individuality of the boy led him to greater heights of brilliant execution than before. He was recalled so many times that one lost count, and he deserved all the applause and enthusiasm displayed. It is interesting to know that Mlynarski, who conducted; was, like Mischa, a pupil of Professor Auer and was the first violinist to examine the boy when, at the age of five, he went to the conservatory at Odessa to ask whether they thought he had any talent for the violin. Fortunately Mlynarski at once recognized the remarkable genius of the boy, and has always watched his career with the greatest interest, until now he comes to London to conduct the orchestra which Mischa plays. Mlynarski is the conductor of the Moscow Philharmonic Society, and in his capable hands the London Symphony Orchestra played at its very best. Mischa Elman also performed two numbers by Mlynarski and Sarasate's Spanish dance "Habanera," as well as numerous encores. The accompanist at the piano was Waldemar Liachowsky.

From Leipzig comes a telegram to Daniel Mayer, telling of the success of Irene Scharar, who recently played there at the Gewandhaus concert, Arthur Nikisch conducting. Miss Scharar is a young English girl, who received her entire musical training in this country, and her playing at Leipzig called forth the greatest praise from Mr. Nikisch.

There is to be a series of musicales given this autumn at Cambridge, Oxford, Folkestone, Blackheath, Tunbridge Wells, Bath, Cheltenham, Hastings and London by Ernest Gilchrist, who has arranged with the Harrogate Municipal Orchestra to support the large number of artists, who will appear. The first London recital takes place November 11 and Horatio Connell has been engaged for this, when he will probably sing the song of the "Evening Star," by particular request.

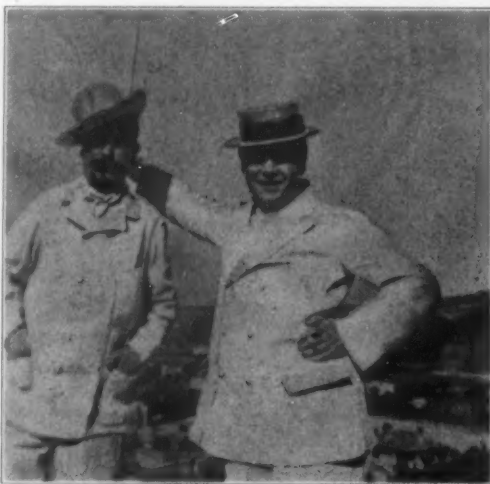
One of the novelties at the Promenade Concerts last week was an arrangement by Richard Burmeister for piano and orchestra of Liszt's "Concerto Pathétique" for two pianos. Another novelty was a "rhapsody" written by Frederic

Austin, who up to that time had only been known as a singer.

Emanuel Wad, whose recent German success has already been announced to you by cable, made his first appearance here last Friday, when he played a fine program of works by Handel, Beethoven, Scarlatti, Schumann, Chopin, Paderewski and Liszt, with a couple of his own compositions. Of course, he played a Knabe piano.

The secretary of the Leeds Musical Festival has received a letter from Sir Charles Stanford, the conductor of the recent festival, in which the following tribute to the chorus appears: "I hope you will be able in some way to convey to the chorus not only my personal thanks for their splendid rendering of my 'Stabat Mater' (which I can never forget), but also my warmest appreciation of the enthusiasm and unflagging verve with which they carried through their tremendous task up to the last note. Their singing of the Bach Mass and of the 'Blest Pair of Sirens' on the last day was, I think I may say without exaggeration, the finest I have ever heard, and if their fortissimos were as admirable as ever, most certainly their pianissimos were far the purest and softest I have yet experienced in Leeds."

Naylor Carne, who is so well known to the public as both violinist and pianist, gave a successful recital last week. Her program included Brahms and Paganini numbers for both instruments. Brabazon Lowther was the vocalist.



A Gifted Pair.

The famous poet and librettist, Luigi Illica, and the opera composer, Franco Alfano.

Rowsby Woof, the young violinist who studied at the Royal Academy of Music, and made his first appearance in London last February, will give a recital this evening, when among other interesting items of his program will be a duet for two violins, a concerto by Spohr, which he will play with Hans Wessely.

Professor Kruse and Wilhelm Backhaus paid a tribute to the memory of Joachim in their sonata recital last week. The program was a fine one, consisting of numbers by Schumann, Brahms, Mendelssohn and Joachim, the three former friends in early life of the violinist. For his solo Professor Kruse played the romance from Joachim's Hungarian concerto, and the rendering of all the selections was marked by deep feeling.

The Dulwich Philharmonic Society is fortunate in having for its conductor Arthur Fagge, who also leads the

London Choral Society. Five concerts are announced, the first one occurring this week, when "Faust" is to be sung; then in December comes "Caractacus," by Elgar, followed during the winter and spring by Mendelssohn's "Athalie," "Carmen" and "The Messiah."

It is stated that Sir Edward Elgar is to spend the winter in Rome.

Kubelik was the soloist at the Crystal Palace last Saturday afternoon, his program being modeled on the one that he recently played at Queen's Hall. Erna Mueller was the vocalist, her singing of Hugo Wolf's "Verborgenheit" and Hindach's "Der Spielman" being enthusiastically applauded.

On Monday afternoon Kreisler made his farewell appearance in England previous to leaving for America. He was assisted by the Queen's Hall Orchestra, his own contributions to the program being Mozart's concerto in D, Brahms' concerto in D and "Rapsodia Piemontese" in A, by Sinigaglia. The hall was crowded in every part upon this occasion. Last year Kreisler played about fifty concerts in England, where he is immensely popular.

We are kept quite au courant with the appearances of Francis Macmillen in America, for each morning in the Daily Telegraph we read where he is to be during the week.

An important feature of the program at Queen's Hall last Sunday evening was a first performance of "Bird Songs," by Liza Lehmann, sung by Blanche Marchesi. The songs made an immediate "hit," the imitations of the birds, the wood pigeon, the yellow hammer, the starting, the wren and the owl being cleverly carried out. Mme. Marchesi received two recalls and then sang the "Cuckoo" song by Mme. Lehmann, in her own inimitable way. The accompaniments were played delightfully by the composer.

One of the events of last week was the concert given by Richard Buhlig at Queen's Hall on Thursday afternoon, when he had the assistance of the Queen's Hall Orchestra. This was his last concert before leaving for America, where he is to be on tour this winter, and the program was a remarkably "heavy" one. There were two concertos, Schumann's in A minor and Liszt's in A, as well as César Franck's "Variations Symphoniques" and Liszt's "Rhapsodie Espagnole." His playing was marked by all the seriousness, thoughtfulness and deep insight that he has always shown in his London appearances. He is a brilliant player without mannerisms or exaggeration, a commendable fact.

Madam Szumowska was heard in her second recital at Aeolian Hall on Tuesday afternoon. Julian Pascal played at Steinway Hall on Thursday of last week. Alfred Landi, a young tenor, made a first appearance last week with Vera French to assist with some violin solos. Grace Kemp-Gee sang the "Bell Song" from "Lakmé," "Elizabeth's Prayer" and some less ambitious numbers at her recital. Alice Clifton also gave a vocal recital, her singing calling forth much applause.

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The position of instructor was recently offered by the Kiev (Russia) Conservatory of Music to the noted Milan singing professor, Vittorio Carpi, who, for reasons of his own, declined the offer.

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## NOVEMBER MUSICAL EVENTS IN NEW YORK.

Wednesday evening, November 6, opera, Manhattan Opera House.

Thursday afternoon, November 7, Bispham, song recital, Mendelssohn Hall.

Thursday evening, November 7, Boston Symphony concert, Carnegie Hall.

Friday afternoon, November 8, Rudolph Ganz, piano recital, Mendelssohn Hall.

Friday evening, November 8, opera, Manhattan Opera House.

Friday evening, November 8, chamber music concert, People's Symphony Auxiliary Club—Artists: David Bispham, Henry P. Schmitt, Harold O. Smith, and People's Symphony Octet—Cooper Union Hall.

Friday evening, November 8, Boston Symphony concert, Baptist Temple, Brooklyn.

Saturday afternoon, November 9, Richard Buhlig, piano recital, Mendelssohn Hall.

Saturday afternoon, November 9, opera, Manhattan Opera House.

Saturday afternoon, November 9, Boston Symphony matinee, Carnegie Hall.

Saturday evening, November 9, opera (popular prices), Manhattan Opera House.

Sunday afternoon, November 10, matinee, New York Symphony Orchestra, Carnegie Hall.

Sunday evening, November 10, Kubelik concert, Hippodrome.

Sunday evening, November 10, operatic concert, Manhattan Opera House.

Monday evening, November 11, opera, Manhattan Opera House.

Tuesday afternoon, November 12, Sembrich song recital, Carnegie Hall.

Tuesday evening, November 12, first concert of the Michelson Trio, Mendelssohn Hall.

Wednesday afternoon, November 13, Kreisler violin recital, Carnegie Hall.

Wednesday evening, November 13, opera, Manhattan Opera House.

Wednesday evening, November 13, Hattie Scholder piano recital, Mendelssohn Hall.

Thursday afternoon, November 14, Theodore van York song recital, Mendelssohn Hall.

Thursday afternoon, November 14, Bispham song recital, Mendelssohn Hall.

Thursday evening, November 14, Russian Symphony concert, Carnegie Hall.

Thursday evening, November 14, Sembrich song recital, Baptist Temple, Brooklyn.

Friday afternoon, November 15, New York Philharmonic public rehearsal, Carnegie Hall.

Friday evening, November 15, opera, Manhattan Opera House.

Saturday afternoon, November 16, Richard Buhlig piano recital, Mendelssohn Hall.

Saturday afternoon, November 16, opera, Manhattan Opera House.

Saturday evening, November 16, New York Philharmonic concert, Carnegie Hall.

Saturday evening, November 16, opera (popular prices), Manhattan Opera House.

Sunday afternoon, November 17, New York Symphony matinee, Carnegie Hall.

Sunday evening, November 17, operatic concert, Manhattan Opera House.

Monday evening, November 18, opera (opening night), Metropolitan Opera House.

Monday evening, November 18, opera, Manhattan Opera House.

Tuesday evening, November 19, De Pachmann piano recital, Carnegie Hall.

Tuesday evening, November 19, Adele Margulies Trio concert, Mendelssohn Hall.

Wednesday evening, November 20, opera, Manhattan Opera House.

Wednesday evening, November 20, opera, Metropolitan Opera House.

Thursday afternoon, November 21, Bispham song recital, Mendelssohn Hall.

Thursday evening, November 21, People's Symphony concert, Cooper Union Hall.

Thursday evening, November 21, Volpe Symphony concert, Carnegie Hall.

Friday evening, November 22, opera, Manhattan Opera House.

Friday evening, November 22, opera, Metropolitan Opera House.

Friday evening, November 22, People's Symphony concert, Carnegie Hall.

Saturday afternoon, November 23, Richard Buhlig piano recital, Mendelssohn Hall.

Saturday afternoon, November 23, opera, Manhattan Opera House.

Saturday afternoon, November 23, opera, Metropolitan Opera House.

Saturday afternoon, November 23, opera (popular prices), Manhattan Opera House.

Saturday evening, November 23, opera (popular prices), Metropolitan Opera House.

Saturday evening, November 23, New York Symphony concert, Carnegie Hall.

Sunday afternoon, November 24, New York Symphony matinee, Carnegie Hall.

Sunday evening, November 24, operatic concert, Manhattan Opera House.

Sunday evening, November 24, operatic concert, Metropolitan Opera House.

Monday evening, November 25, opera, Manhattan Opera House.

Monday evening, November 25, opera, Metropolitan Opera House.

Tuesday afternoon, November 26, De Pachmann piano recital, Carnegie Hall.

Tuesday afternoon, November 26, Francis Rogers song recital, Mendelssohn Hall.

Wednesday evening, November 27, Kreisler violin recital, Baptist Temple, Brooklyn.

Wednesday evening, November 27, opera, Manhattan Opera House.

Wednesday evening, November 27, opera, Metropolitan Opera House.

Thursday evening, November 28, opera (special performance), Manhattan Opera House.

Thursday evening, November 28, opera (special performance), Metropolitan Opera House.

Friday afternoon, November 29, New York Philharmonic public rehearsal, Carnegie Hall.

Friday evening, November 29, opera, Manhattan Opera House.

Friday evening, November 29, opera, Metropolitan Opera House.

Saturday afternoon, November 30, Hofmann piano recital, Carnegie Hall.

Saturday afternoon, November 30, opera, Manhattan Opera House.

Saturday afternoon, November 30, opera, Metropolitan Opera House.

Saturday evening, November 30, opera (popular prices), Manhattan Opera House.

Saturday evening, November 30, opera (popular prices), Metropolitan Opera House.

Saturday evening, November 30, New York Philharmonic concert, Carnegie Hall.

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## CINCINNATI COLLEGE OF MUSIC.

CINCINNATI, November 4, 1907.

The students and members of the faculty of the College of Music are preparing for an unusually brilliant series of artistic events for the current musical season. A high order of talent prevails among the students enrolled in the college this year, and every opportunity will be given those musically fit to perform in public. The first piano recital will be given by advanced pupils of Albino Gorno, assisted by pupils of Lino Mattioli, Thursday evening, November 7, in the Odeon.

An Evening of Sonatas will be given in the Odeon by Henri Ern, violinist, and Romeo Gorno, pianist, of the College of Music faculty, Friday evening, November 8.

Joseph O'Meara, reader, and Louis Victor Saar, pianist, both members of the College of Music faculty, will interpret Ernest von Wildenbruch's "Hexenlied" and Byron's "Manfred" on November 14. The musical setting to the former is by Max Schilling and the latter by Schumann. Both works have been heard more frequently abroad, although David Bispham has given the "Hexenlied" in English with great success in the East. Its performance here should attract much attention, being a decided novelty, and especially interesting when given by such artists as Mr. Saar and Mr. O'Meara. Mr. Saar has studied and played the musical settings to some of the best melologues with noted readers abroad, and Mr. O'Meara is equally well qualified to bring out the best effects in his readings, through his success as a foremost actor and long experience on the stage.

Mr. Gantvoort, of the College of Music, gave a lecture on Scotch music before the Norwood Literary Circle, at

the home of Mrs. Orris P. Burgoyne, on Cameron avenue. His lecture was illustrated by some of the best known Scotch ballads, which were sung by Ruth Morgan, soprano. Marian Marquess accompanied. Both young ladies are pupils of the college.

The date November 21 has been set for the first chamber concert by the College of Music String Quartet. It will take place in the Odeon.

The interest and appreciation elicited by the pupils of Signor Florida, teacher of voice at the College of Music, at the first of the series of historical song recitals to be given this season at the Odeon, was most encouraging. The first evening dealt with the old Italian masters, and the two following recitals, to be given November 12 and 26, will be devoted respectively to the German and French composers. At the recital of November 12 rare works from the German masters, from the Troubadours of the thirteenth century to L. v. Beethoven, will be given. Serious students of the voice and professional singers are seldom given an opportunity to hear these old songs, even though it is of inestimable value to them.

### NEW SONG PUBLICATIONS.

"The Two Kisses," by Teresa Del Riego. The composer of the popular song, "O Dry Those Tears," needs no introduction to the public, for the public has accepted her as one of the favorite song writers of the day. In "The Two Kisses" Teresa Del Riego has given us another example of her melodic facility, and has produced a singable and effective song well within the powers of singers of even moderate ability.

"Of All Septembers," by Frank Lambert. Mr. Lambert has forsaken his "Short Song" series on this occasion, and

abandoned that graceful and charming French manner in which he was wont to discourse sweet music, for the more solid and broad style of an English ballad. The poem, by Fred G. Bowles, which has more literary value than many of the lyrics chosen by composers for musical setting, is effectively wedded to a pleasing melody that will win many admirers.

"The Night and You," by Robert Coningsby Clarke. This song, with its dainty poem by Walter E. Crogan, is the veriest trifle of a melody of eleven bars length, thrice repeated. Yet it is a trifle that only a composer of the most refined feeling could write. It is not unworthy of Gounod—Gounod at his simplest, tenderest. It is a spray of melody that will endure when many a more imposing garland has perished.

"The Lord Is My Shepherd," by Margaret Meredith. The popularity of the Twenty-third Psalm is again in evidence in its selection for still another musical setting. Leaving on one side altogether the works of the great composers, there have been of late years some settings of this Psalm by the popular song writers of today more technically perfect specimens of musical workmanship than Margaret Meredith's. It is plain, however, that the composer of this song has deeply felt what she has expressed in no uncertain manner. It is dedicated to the Duchess of Argyll, and is popular with some of the leading singers in England. It will please the American singers no less when its merits are known.

"When He Comes Home," by Franco Leoni. This song is somewhat out of the common, being more of an accompanied recitative than a vocal melody. The manner is of the same nationality as that of the composer of "Pagliacci," though Franco Leoni's well known personality is easily felt in every page. It is a song that demands fine diction on the part of the interpreter. When sung tenderly mezzo voce, with all the syllables clearly enunciated, this song cannot fail to make an appeal.

Tschaikowsky's "Iolanthe" recently had its local premiere at the Bremen Opera. The role of the heroine was in the hands of Madame Valborg-Svaerdstroem, of the Royal Opera of Stockholm, who scored a veritable triumph.



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14 RUE LINCOLN, AVENUE DES CHAMPS-ÉLYSÉES,  
CABLE AND TELEGRAM ADDRESS: "DELMASHEIDE,"  
PARIS, October 21, 1907.

Yesterday afternoon the Salle Gaveau and the Théâtre du Châtelet held big, animated crowds of music lovers to celebrate the reopening of the regular season of orchestral concerts—the Lamoureux-Chevillard organization taking formal possession of the New Gaveau Hall, and the Colonne orchestra again occupying the large Châtelet auditorium. At both houses the occasion proved to be a sort of fête day for the distinguished composer of "Samson et Dalila," his works being given a prominent place on each program. The Salle Gaveau contains a magnificent organ, just finished, and this was opened, or inaugurated, with a performance of the Saint-Saëns symphony in C minor for organ and orchestra. Other numbers on the program were: Gluck's overture to "Iphigénie en Aulide," the prelude to "Nais Micoulin," Alfred Bruneau's latest opera after the story of Zola; Grieg's "Peer Gynt" suite, in place of a first

audition of another lyric suite orchestrated by Grieg only a few days before his death, but delayed at the last moment, and ending with Lalo's "Rhapsodie Norvégienne." M. Galeotti presided at the organ in the Saint-Saëns symphony; M. Chevillard was the conductor. At the Co'orne concert the maître Saint-Saëns appeared in a triple capacity, namely, as composer, pianist and conductor, and was given a rousing reception. After an excellent performance under his direction of his symphony in A, M. Saint-Saëns showed equal familiarity with compositions of Berlioz and of Liszt, "La Fuite en Egypte" and the "Orphée" following; as pianist Saint-Saëns appeared with Louis Diémer in a grand duo; Saint-Saëns' "septuor" for piano,

Leroux, are proceeding at the Opéra Comique, Pauline Donalda is making successful appearances there as Manon.

\*\*\*

The Municipal Council of Rouen, in 1872, while Gustave Flaubert was still alive, declined to call one of the public fountains in that city after him, and thereby drew from the author of "Madame Bovary" and "Salammbô" a rejoinder in the form of a pamphlet, which is still regarded as a fine piece of literature. According to the Paris-New York Herald, Rouen has, however, already made amends for this slight by erecting two statues to the memory of Flaubert, and yesterday there took place the ceremony of unveiling a third monument, which has been erected by public subscription.

\*\*\*

About a week since, at Brussels, the daughter of Eugén Ysaye, Thésy Ysaye, who is but seventeen years of age, was married to Baron Coppens. The music of the occasion was especially good. M. Frölich sang several solos, and Eugén Ysaye left the wedding group and played a violin selection. Some of the many musical guests were: Raoul Pugno and family, Joseph Ysaye, Ernest van Dyck and family, MM. Jaques Thibaud, Casals, Strakosch and De Greef.

\*\*\*

At the Théâtre des Arts "La Tragédie de Salomé" is in active preparation at present. Florent Schmitt, prix de Rome, has composed the music, and Loie Fuller will be seen in the title part. An orchestra of twenty-five musicians will be conducted by M. Inghelbrecht.

\*\*\*

According to a dispatch from Madrid to a French journal, it appears that the heirs of the "Matchiche" are having considerable trouble. It gives what seems like an authentic version of the origin of the "Matchiche," and says that internationally famous music is undergoing legal complications not unlike certain predecessors of more classical note. Señor Estellès, leader of orchestra in the Apollo Theatre in Madrid, in 1895 produced an operetta entitled "Los Inocentes," in which the theme of the present day "Matchiche" was a chorus. The operetta was not a brilliant success, and in Madrid its music was quickly forgotten. Fregoli, of note as an imitator, seems to have been the discoverer of the real merit of the music, from the popular viewpoint, for he included it in his repertoire and used it in Italy, where it was adapted by Hugo



MADAME DELNA IN GODARD'S "LA VIVANDIERE."

trumpet and stringed instruments was also played, and the program further contained the "Danse Macabre" (encored) and the "Marche Héroïque."

\*\*\*

Marie Delna on the first of the present month reappeared on the operatic stage in a special production of Godard's "La Vivandière" at the Gaité Theater and each night has been attracting packed houses. The role of Marion la Vivandière was originally written for Delna and has ever since its first representation remained her own particular creation. This first Gaité production under the management of the Isola frères augurs well for future successes at this theater. Herewith is a funny little picture of Delna's Marion in "La Vivandière," as seen by the Paris Figaro's clever cartoonist.

\*\*\*

While the rehearsals for the new opera "Chemineau," by

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Jacopetti and soon attained popularity in that country, Austria and Germany. Then Borel Clerc, a French musician (continues the dispatch), became interested and combined the "Matchiche" with another Spanish air, the "Giraldia," and this combination is the music which made such a success in Paris, London and New York. In the meantime Señor Estellés and Signor Jacopetti had died, and the families of each, in want, began legal actions to recover some of the money made out of the sale of the music. The Estellés family were confronted by the fact that the author had never registered the music, nor even printed it. This has led to widespread press attack in Madrid, says the Herald, on the Society of Spanish Authors for not better safeguarding the interests of its members.

\*\*\*

Regina de Sales held her first musical reception of the season last Thursday afternoon, followed by some excellent music and a cheering cup of tea. Mme. de Sales has chosen the third Thursday of the month as her reception day.

Mrs. Eugène Mitten, of Chicago, a singer with a beautiful voice, and former pupil of Mme. de Sales, renewed her studies with that teacher this summer.

Caroline Little, of San Francisco, a well known soprano and successful teacher, is at present coaching with Mme. de Sales.

Beginning November 1 a series of lectures on the "Nibelungen Ring" will be delivered by Allis van Gelder at the De Sales studio. These lectures will be illustrated by Belle Prosser, of Kansas City, Mo., a pupil of Leschetizky and Bauer, who is studying voice with Regina de Sales.

\*\*\*

The young violinist, Albert Spalding, and Mrs. M. B. Spalding, his mother, have arrived here from America.

\*\*\*

Alfred Giraudet, formerly of the Opéra, and professor at the Conservatoire, announces his return to Paris, after four years' residence in America, at Boston and New

York. M. Giraudet returns here to resume teaching at his new address in the Rue Eugène Manuel, 20.

\*\*\*

Adolph Borschke is enjoying pianistic triumphs in Montevideo after his successful appearances at Buenos Ayres.

\*\*\*

Mr. and Mrs. Ernest Schelling, of New York, who are visiting the Duke and Duchess Johann Albrecht von Mecklenburg, at Blankenburg, Hartz, will leave for America on the Provence, October 26.

\*\*\*

The death is announced of Mme. Levée, mother of Mrs. George Washington Lopp, of the Washington Palace, Paris.

DELMA-HEIDE.

#### Alberto Jonás' New Berlin Home.

Alberto Jonás has moved into his new apartments in the Barbarossa Schloss, Bambergerstrasse 21, Berlin, and thereto the many pupils and friends of the famous pianist and pedagogue are now daily wending their way. His bi-monthly vortspiel classes, where some of the finest young talent in Berlin is heard, have started again. Jonás is one of those strong, magnetic personalities that command success everywhere, and nowhere more so than in Berlin, where he is one of the highest priced yet most sought for teachers. He has trained and "brought out" many successful concert pianists, among them being Elsa von Grave, Alfred Calzin, Carl Bentel, John J. McClellan and Pepito Arriola. Scores of his pupils occupy prominent, large salaried positions in universities, normal schools and conservatories of music in the United States, which fact is probably due not only to their own brilliant qualifications but also to Jonás' numerous connections and strong influence in musical circles of America.

#### Fritz Kreisler Recital Program.

Fritz Kreisler will play the following program at his violin recital in Carnegie Hall Wednesday afternoon, November 13:

Sonata, A major.....Handel  
Sonata, G minor, No. 1 (for violin alone).....Bach  
Andantino, F major.....Martini  
Siciliano and Rigaudon.....Franceur  
La Precieuse.....Couperin  
Menuet.....Porpora  
Variations.....Tartini  
Canzonetta.....Dvorak  
Caprice.....Wieniawski  
24th Caprice.....Paganini

George Falkenstein will be the assisting pianist.

#### Letter for Mrs. Ashforth.

A letter addressed to Mrs. Ashforth is awaiting delivery to its owner at the main office of THE MUSICAL COURIER.

#### Perosi's Recent Doings.

Don Lorenzo Perosi, chief musical adviser to the Pope and head of ecclesiastical music in Rome, writes as follows: "Apropos of inexact notices in various journals throughout the world, I send these lines, in the knowledge that your publication of them will be seen by all those interested in obtaining true musical information. I confirm the fact that I have completely finished my new oratorio 'Anima,' written for mezzo soprano, chorus and orchestra. I have also commenced my third suite for orchestra, which will be named 'Firenze' ('Florence'), the first and second bearing the names 'Rome' and 'Venice.' If God spares my life I intend to write extensively in the symphonic style, which affords me a particular artistic satisfaction; and, in giving my compositions the names of Italian cities, I seize with gratitude the opportunity to offer a modest proof of my great affection for the country which has given me birth. The oratorio in question will be performed this winter in Rome for the first time at the new concert hall of the convent of the Brothers of Mercy, piazza Pia.

(Signed) "LORENZO PEROSI."

#### Broad Street Conservatory Recital.

The Broad Street Conservatory of Music, 1329 and 1331 Broad street, Philadelphia, Gilbert Reynolds Combs, director, presented Nellie Wilkinson and Earle E. Beatty, of the faculty, in a recital for two pianos, Saturday afternoon, November 2. The program was as follows:

Variations on a Theme of Beethoven, op. 35.....Saint-Saëns  
Concerto, op. 54.....Schumann  
Mr. Beatty.  
Rondo, op. 73.....Chopin  
Concerto, op. 16.....Grieg  
Miss Wilkinson.  
Introduction and Gavotte, op. 60.....Von Willn

#### Canon City Concert.

Nellie Felter, violinist, who has lately returned from a long course of study in Berlin with Arthur Hartmann, gave her first American recital on October 24 at Canon City and scored a decided success, according to the Times and the Daily Record of that town. Miss Felter will undertake an extended Western tour.

Kapellmeister Max Pohle, of Chemnitz, has received from the King of Saxony the title "Professor of Music."

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## TRIPLE DEBUT AT CARNEGIE HALL.

Pohlig, Buhlig and Klein Capture the Audience.

A triple debut of exceptional magnitude took place at Carnegie Hall last Tuesday afternoon, when Carl Pohlig brought his Philadelphia Symphony Orchestra to Carnegie Hall and enlisted the services of Richard Buhlig and Karl Klein as soloists in a program excellently balanced. This was the list as presented to an audience which filled the house comfortably:

Les Preludes ..... Liszt  
Piano Concerto, B flat ..... Brahms  
Symphony, C minor ..... Beethoven  
Violin Concerto ..... Tchaikowsky  
Karl Klein.

Splendid reports had preceded Pohlig to this city, of the man's musicianship, earnestness and temperament, and also of his extraordinary accomplishment in making a virtuoso band of a body of men over which he took directorial control only a month or so ago. That was the main point which forced itself into consideration last Tuesday after the vivifying performance of Liszt's "Les Preludes" and the dignified, correct and convincing reading of Beethoven's fifth symphony—the latter the severest test of the temper and methods of a conductor and his orchestra. Thanks to the skill and knowledge of their leader, the Philadelphians withstood the ordeal triumphantly, and many auditors who had come to the concert in a patronizing spirit—the true New York way—remained to applaud sincerely and insistently. Pohlig is a man of thorough artistic attainments, and one whose musical education and experience embrace every style and school. This was stated in THE MUSICAL COURIER review of his opening concert in Philadelphia, and it now has been proved at first hand to our public by Pohlig's masterful handling of two such extreme poles in music as Liszt and Beethoven in the two compositions presented. The symphonic poem had verve, atmosphere, dramatic purpose, and yet at all times his orchestral forces and his own temperament were under Pohlig's absolute control. In the fifth symphony he differed in minute details of tempi and phrasing from several of the preconceived notions of his hearers, and this is mentioned in a grateful rather than in a chiding spirit. If orchestral interpretations could be reduced to an exact science and were all alike, there would be—to use a Hibernianism—no interpretations at all. Suffice it to say, that the separate parts of Pohlig's reading formed an organic, united whole, with the emotional and intellectual elements well contrasted, the structure presented searchingly, and the technical execution of an order that suggested years instead of only weeks of working together on the part of the leader and his men.

The fact that the concert took place at a time just before THE MUSICAL COURIER goes to press prevents a further discussion at this moment of the many interesting phases of Pohlig and his engaging personality, but it is a subject to which these columns will return with pleasure in the future. The audience left no question open regarding the real hit of the leader and the led, for both were showered with applause.

Buhlig is a pianist whose seriousness of purpose somewhat outweighs his technical and interpretative abilities. He was not wise in his selection of the Brahms concerto as a medium for introducing himself to us in the best light. The work of the expansive Johannes is in itself not ingratiating or even absorbing and belongs to that category of compositions which give the player more pleasure than the listener. There may be some pianists

who by sheer force of genius might compel certain beauties from this Brahms concerto or put some there in the shape of sensuous tone production and attractive technical manipulation, but Buhlig is not the man to bring about such a stupendous deed. It were idle to surmise, after this single hearing, what Buhlig could do under other conditions, but in justice to him it is only fair to say that he revealed some qualities which might find warm recognition in the programs he proposes to play at his recitals, and final judgment will be reserved until then. His tone seemed to be good, but had no real chance to be exploited, because of the choppy nature of the few cantilenas in the concerto. Scale passages were played with speed and clearness, but episodes requiring robustness and virility left something to be desired. At this writing, Buhlig appears to excel in the delicate and lighter phases of piano art, which makes his selection of the forbidding Brahms concerto even more to be wondered at.

Karl Klein was wiser in his selection, for the Tchaikowsky work lay well within his grasp in every sense of the word, and gave him the fullest opportunity to demonstrate that violin mastery which has won for him such enthusiastic receptions from the press and the public in Europe. Klein is an artist not in the making but in the fulfillment. Young in years, he has the poise and the self control of a violin veteran, and yet his musical nature is of such a healthy and complete sort that it leavens his formalism with an emotional undercurrent which precludes any possibility of dryness or mere mechanical attraction in Klein's performances. His tone, never forced, is essentially musical, and answered every requirement, alike in the passionate utterance of the first movement, the plaintive sentiment of the canzonetta and the rollicking jollity of the finale. Klein's left hand is equal to every technical demand and his brilliancy of execution is enhanced by the easy manner in which it is accomplished. His bowing was especially impressive and created admiration among the many violin connoisseurs who were there to hear him. Klein does not confine himself slavishly to either the French or German school of bowing, and where the exigency of the passage work makes it applicable, he does not hesitate to employ effective bowings of his own. In Klein's conception the Tchaikowsky concerto did not sound like a virtuoso piece, for with unerring artistic instinct he found the true musical significance of every phrase and declaimed it with conviction and fine dignity. The thorough legitimacy of everything in Klein's performance was its dominating feature. The audience gave the young man a rousing welcome and he captured them almost as much with his magnetic stage demeanor as with his lovely violin art. The future Klein concerts should be of the greatest interest to the violin community in this country.

### Paderewski's Photograph.

The artistic photograph of Paderewski on the front cover of this issue of THE MUSICAL COURIER was taken by Davis & Sanford, of New York City, and is copyrighted.

### Hekking Stricken.

A private letter brings the news that Anton Hekking, the noted cellist, had a slight apoplectic stroke a fortnight ago in Berlin. He is recovering rapidly and will be in no wise hampered so far as his future playing is concerned.

### Perugini the First.

A statement was made in one of the New York evening papers last week to the effect that Ricardo Martin was the first American ever engaged in the Metropolitan Opera House to sing important tenor roles. It is Mr. Perugini to whom this honor must be accorded. Mr. Perugini is an American by birth, and in the season of 1889-90 he was under the management of Abbey, Schöffel & Grau, being one of the principal tenors in the remarkably fine company which included Patti, Albani, Tamagno and Maurel. He sang the role of Almaviva with Patti, Maurel and Edouard de Reszké. Also Cassio in the remarkable production of "Othello," with Tamagno, Albani and Maurel. Mr. Perugini had already made a record as a tenor singer when he came to the Metropolitan, having sung successfully in London, Paris, Berlin and Vienna; also in Milan, Florence and Bucharest. Unfortunately, an aural disease deprived him of normal hearing and he was forced to retire from grand opera and entered operetta, which he also sang successfully, the record of which is known in New York and all through the country, but he was subsequently, through this same illness, obliged to relinquish altogether his stage career, although his voice maintained its beautiful quality without interruption. Through this irony of fate Mr. Perugini, who is a philosopher, had to make the best of it, but he tenaciously adheres at least to the facts in connection with his career and, therefore, this chronological correction is essential.

### Frank Ormsby's December Bookings.

Frank Ormsby, the tenor, is being booked for many concerts by his managers, Haensel & Jones. For the month of December, Mr. Ormsby's engagements include concerts and recitals in the following cities: Chillicothe, Ohio; Maysville, Ohio; Columbus, Ohio; Lynn, Mass.; Salem, Mass.; Brockton, Mass.; Jacksonville, Fla.

### A Cello Recital.

Arnold Foldes, a Hungarian cellist, gave a recital at Mendelssohn Hall, New York City, on Tuesday evening, November 5. The program included Goltermann's familiar concerto and smaller numbers.

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## THE MUSICAL COURIER EXTRA

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course as the preponderating field of the circula-  
tion, which is daily growing.

TUESDAY, November 5, being a holiday, this num-  
ber of THE MUSICAL COURIER is delayed one day in  
its publication.

AMERICAN composers are standing contradictions  
of the chief law of perspective. The farther away  
they go the bigger they look.

No one has yet thought to connect the recent  
financial panic with the sums of money being gath-  
ered in by the horde of musical artists now visiting  
this country—and more to come!

In an interview printed in the Berlin Lokal  
Anzeiger, Geraldine Farrar, a young American  
singer at the Berlin Opera, says many mean things  
about her native country. She probably is getting  
even for what America said of her when she sang  
here at the Metropolitan last season.

EDWARD A. MACDOWELL, the composer, returned  
to New York last week from his country home in  
Peterboro, N. H., against the advice of his friends,  
who considered him too weak to be moved. They  
expect him to last only a few months longer. Mac-  
Dowell, if he lives until December 18, will be forty-  
six years old.

THIS is the time to ask what has become of Pa-  
derewski's opera "Manru," produced originally in  
Dresden and later at the Metropolitan, New York.  
Likewise, Paderewski's A minor piano concerto, his  
first set of variations, his sonata for piano and violin,  
his "Polish Fantasia" for piano and orchestra, his  
shorter piano pieces and his songs. And then there  
is his "Minuet." That is not entirely lost to the  
world, however, for Paderewski played it as his last  
encore at Carnegie Hall last Saturday.

MUSICAL anniversaries for the first week of No-  
vember include: November 1—Emma Albani, born  
in Chambly, Canada, in 1850; Alexander Lambert,  
born in Warsaw, in 1862, now residing in New  
York; Alfred Reisenauer, born in Königsberg, in  
1863. November 2—Auguste Vianesi, born in Leg-  
horn, in 1837; Jenny Lind, died in Malvern Wells,  
England, in 1887. November 3—Vincenzo Bel-  
lini, born in Catania, in 1801. November 4—Carl  
Tausig, born in Warsaw, in 1841; Felix Mendels-  
sohn-Bartholdy, died in Leipzig, in 1847. Novem-  
ber 5—Hans Sachs, born in Nuremberg, in 1494.  
November 6—John Philip Sousa, born in Washing-  
ton, D. C., in 1856; Ignaz Jan Paderewski, born in  
Podolia, Poland, in 1859; Peter Iljitch Tchaikow-  
sky, died in St. Petersburg, in 1893. November 7—  
Ignaz Brüll, born in Prossnitz, in 1846. November  
8—Eugen Gura, born in Pressern, Bohemia, in 1842;  
César Auguste Franck, died in Paris, in 1890.

MRS. SAMUEL UNTERMAYER's name is not in the  
list of the patrons of the newly organized New York  
Symphony Society. It seems that this public spir-  
ited lady cannot forgive the Weingartner misman-  
agement. But why not dispose of such reminis-  
cences by energetically aiding the new orchestral  
scheme? It was not Walter Damrosch's fault that  
audiences preferred him to Weingartner. Besides,  
had Mrs. Untermeyer heeded THE MUSICAL COUN-

RIER's pre-visional forecast of the situation, she  
would have learned in advance that Weingartner  
was doomed the moment he submitted to the ar-  
rangement. That was an easy prediction, by the  
way.

SOLOISTS who wish to impress New York musi-  
cal audiences must abandon the performance of the  
works of Johannes Brahms if they wish to make,  
what is called on the street, a hit. This is not a  
reflection upon the works of Brahms; it is merely  
advice based upon experience. The Brahms con-  
certos are voted as tedious, and more than one  
artist lies slumbering at home without any engage-  
ments ahead because of immolation on the altar of  
the great Johannes.

A PIECE of interesting musical information comes  
to THE MUSICAL COURIER through one of its Euro-  
pean bureaus. An absolutely unknown violin con-  
certo by Mozart has just been discovered, and was  
published by Breitkopf & Härtel at the same time  
that the first performance of the work took place  
simultaneously at Berlin, Leipsic and Dresden on  
November 4. This is the seventh violin concerto of  
the immortal Mozart. It was known that he had  
written it, but the work was long since considered  
lost. The autograph MS. was in the possession of  
Habeneck, the Parisian violinist, till 1837, when it  
disappeared. However, a copy of the original had  
been made by Eugene Sauzay, the son-in-law of the  
famous French violinist, Baillet, which is still in the  
possession of Sauzay's son, but he is very eccentric  
and refused to let any one see the copy. Fortunate-  
ly Dr. Kopfermann, director of the musical depart-  
ment of the Berlin Royal Library, has discovered a  
second copy of the original score and from this the  
concerto has been published under his direction.

OH, for a Carl Pohlig in this town of mediocre  
conductors! There is better orchestral conducting  
in one hundred small cities of the Continent of  
Europe than New York City pays to maintain. No  
wonder, after all, that our students flee to the other  
side.

The critics of the New York Sun and the New  
York Tribune seemed not to be able to avoid their  
denunciatory remarks on the Philadelphia Sym-  
phony Orchestra and its conductor. They are both  
members of the faculty of the Loeb Institute, of  
which their employer, Frank Damrosch, is presi-  
dent. He is a conductor himself, and is the brother  
of Walter Damrosch, who also has his orchestral  
schemes here—and rightfully so, for that is his  
business.

It is also our business to try to divine the nat-  
ural motives at the bottom of New York daily  
paper criticisms. If outside orchestras visit New  
York to play and to have soloists, the New York  
Orchestra under Walter Damrosch loses the en-  
gagements. In showing how this works, the whole  
possible combination will naturally suggest itself to  
the discerning part of the musical world through  
this explanation. In other words, the faculty of an  
endowed and chartered musical institute of this  
State is the engine that could operate against a  
broader culture by opposing such events in music  
as conflict or compete with musical schemes that  
are not in alliance with it. The narrowest pro-  
vincialism is exhibited and the poor critic is made  
a victim, for he sees in his engagement as a mem-  
ber of a faculty a greater vision of usefulness than  
as a critic and by combining the two functions he  
pushes the whole scheme along, utterly helpless in  
the hands of the astute Damrosches, who might  
thus run the New York daily papers to their heart's  
content without even making a suggestion, and  
with no intention of wrong-doing on the part of the  
critics. It is splendid—admirable. But where are  
the critics, where is the public and where are the  
artists, and last, but not least, where is the New  
York daily paper? The latter is finally down and  
out as a musical influence.





Several requests have come to THE MUSICAL COURIER for a full list of Grieg's compositions. This is one, practically complete:

- Op. 1—Four piano pieces.
- Op. 2—Songs for alto.
- Op. 3—Three tone pictures for piano.
- Op. 4—Six songs.
- Op. 5—Four songs.
- Op. 6—Humoresques, for piano.
- Op. 7—Sonata, E minor, for piano.
- Op. 8—Sonata, in F, for piano and violin.
- Op. 9—Romanzas and ballades, for piano.
- Op. 10—Four roman- zas, for voice.
- Op. 11—Overture, "In Autumn" (orchestral).
- Op. 12—Lyric pieces, for piano.
- Op. 13—Sonata, in G, for piano and violin.
- Op. 14—Symphonic duets, for piano.
- Op. 15—Romanzas, for piano.
- Op. 16—Piano con- certo, A minor.
- Op. 17—Norwegian folk tunes, for piano.
- Op. 18—Eight songs.
- Op. 19—Three new hu- moresques, for piano.
- Op. 20—"At the Convent Door," cantata for solo, female voices and orchestra.
- Op. 21—Four songs.
- Op. 22—Two songs, with orchestra.
- Op. 23—"Peer Gynt" Suite, No. 1, for piano duet.
- Op. 24—Ballade, for piano.
- Op. 25—Five songs.
- Op. 26—Four songs.
- Op. 27—String Quartet, G minor.
- Op. 28—"Album Leaves," for piano.
- Op. 29—"Improvisata," two pieces for piano.
- Op. 30—Songs for male chorus.
- Op. 31—"Landerkennung," for male chorus and orchestra.
- Op. 32—"Der Einsame," for baritone, string or- chestra and two horns.
- Op. 33—Twelve songs.
- Op. 34—Two melodies for string orchestra.
- Op. 35—"Norwegian Dances," for orchestra.
- Op. 36—Sonata, for piano and 'cello.
- Op. 37—"Valse Caprices," for piano.
- Op. 38—New lyric pieces, for piano.
- Op. 39—Twelve songs.
- Op. 40—"Holberg" Suite, for string orchestra.
- Op. 41—Piano transcriptions of his own songs.
- Op. 42—"Bergliot," melodrama with orchestra.
- Op. 43—Lyric pieces, for piano.
- Op. 44—Songs.

- Op. 45—Sonata, C minor, for piano and violin.
- Op. 46—"Peer Gynt" Suite, No. 1, for orchestra.
- Op. 47—Lyric pieces.
- Op. 48—Six songs.
- Op. 49—Six songs.
- Op. 50—"Olav Trygvason," for solo, chorus and orchestra.
- Op. 51—Romanza, for two pianos.
- Op. 52—Transcriptions. (See op. 41.)
- Op. 53—Two melodies, for string orchestra.
- Op. 54—Lyric pieces, for piano.
- Op. 55—"Peer Gynt" Suite, No. 2, for orchestra.
- Op. 56—"Sigurd Jorsalfar," for orchestra.
- Op. 57—Lyric pieces, for piano.
- Op. 58—Five songs.
- Op. 59—Six songs.
- Op. 60—Five songs.
- Op. 61—Seven children's songs.
- Op. 62—Lyric pieces, for piano.
- Op. 63—Two dances, for string orchestra.
- Op. 64—Symphonic dances, piano duet.
- Op. 65—Lyric pieces, for piano.
- Op. 66—Norwegian Melodies, for piano.



GRIEG LYING IN STATE AT BERGEN.

- Op. 67—Song cycle, "Haugtussa."
- Op. 69—Five songs.
- Op. 70—Five songs.
- Op. 71—Lyric pieces, for piano.
- Op. 72—"Slatter," Norwegian peasant dances, for piano.
- Op. 73—"Stimmungen," seven pieces for piano.
- Op. 74—Four Psalms, for mixed chorus.
- Arrangement (without opus number) of a second piano part to four sonatas by Mozart.

The numbers subsequent to Grieg's op. 67 are not very well known in this country and their names were given to THE MUSICAL COURIER by David Kanner, a walking dictionary on all matters pertaining to the musical and publishing industries.

Olive Fremstad, who arrived in New York last week from Europe, tells that a big wave barely missed her at sea and she narrowly escaped being overwhelmed. She may not be so lucky later this season when she sings Isolde at the Metropolitan. Many sopranos have been hit and overwhelmed by the musical waves in that first act on sailor Tristan's house boat.

Paderewski is quoted as saying on landing in Dol- larland: "I have great admiration for the works of Edward A. MacDowell." He forgot to add: "In

fact, I admire them so much that I have never played one of them at any of my recitals in this country or anywhere else."

Some diplomatic rhymester observed that every man's life is a poem. A villanelle, perhaps?

Toselli, who married the Princess Louise, is writ- ing an opera on a Biblical subject. The opportunity for a humorous paragraph here is so obvious that it shall not be set down.

The Pacific Coast Musical Review prints this an- ecdote: "During the last grand opera season, a well known musical enthusiast took her little son to hear 'Lucia.' During the singing of the mad scene the little fellow became restless and finally he nudged his mother, saying: 'Mamma, what is that tall thin man hitting that fat woman with a stick for?' The boy was rather loud in his pitch of enunciation, and his mother whispered: 'Sh! Don't talk so loud; he is not hitting her.' 'What is she howling for, then?' cried the little chap indignantly, while the prima donna was war- bling her third cadenza."

The story, albeit some- what bewhiskered, has not changed much since first it was published some twelve years ago in the Berlin German Times by the writer of this department. Then the "Lucia" mad scene was the "Liebestod" from "Tristan and Isolde"; the opera was a concert; and the singer stout old Amalia Materna, if memory serves correctly.

There's a chap who writes shockingly frank musical articles in the London Bystander. Not long ago he heard Paderewski in the Eng- lish metropolis, and he summed up his impres- sions as follows:

"Paderewski is not, of course, quite the name to conjure with that once it was. Hair

has, for some years, ceased to be the only determining factor in public musical criticism. The artistic merits of a performer have a knack nowadays, as doubtless they had a generation ago, of gaining consideration. Pa- derewski played, as usual, some Beethoven, some Liszt, some Chopin and some self. At the end of a valse by the last named but one, there was the usual vulgar rush by the females in the audience to the platform for a handshake or an autograph or some- thing of the kind, and encores were yelled for. I wonder, by the way, when virtuoso pianists will vary their programs? The knowledge that one will hear the same old Beethoven sonata, the same Liszt rhapsodic, the same batch of Chopin vales and noc- turns is effectually bringing this style of entertain- ment into disrepute. I say nothing against Beetho- ven—but I do feel that it is time the twentieth cen- tury note in piano music were accentuated and that of the nineteenth kept in its proper place. Liszt and Chopin are, to put it mildly, a little threadbare; and, as to the latter named, I should pass away happily if I concluded my life without hearing another note of his music." Bernard Shaw and his Shakespeare denunciations have filled critics in other branches with courage over there.

The Rhondra Valley Party, a male chorus from

Wales, is giving concerts in America, "and they sing largely in their native tongue," adds an exchange. Itgg iswgl notdds a bbadd wgdllanguagge ffor xyzrsingging.

Anna Busch Flint sends a piece of serious writing to this frivolous column. It reads:

I am glad to see in your issue of October 2 the statement that the palm of Leschetizky's hand is not always up. That is more than one can say, however, for some of the American pupils of the pupils of Leschetizky. What can be done to bring about a better understanding of the real art of music in this country? Why do good musicians starve in our great cities when there is so much work to be done in the country? There are thousands of smaller towns throughout the United States accessible by means of the steam and electric lines, where a good teacher could work for humanity, for his country, for his art, and last, but not least, with great benefit, both financially and musically, for himself. While the experiences are sometimes ludicrously novel, he will find much of real talent and real appreciation."

Brava, Anna Busch-Flint!

Henry T. Finck, of the Evening Post, quotes these extracts from the diary which Chopin kept in the years 1837 to 1848. The passages were written after Chopin's first meeting with George Sand: "Dark eyes, strange eyes. What did they say? She leaned over the piano and her embracing glances surged about me. My soul had found its haven. Her strange eyes smiled. Her form is masculine, her features broad, almost coarse, but those melancholy and strange eyes! I languished for them and yet I withdrew timidly. She went away. Later we conversed on diverse topics. Liszt, who had seen me sitting alone, had brought her to me. Flowers all around us. My heart was captivated. She praised my playing. She understood me. But this coarse face, stern and sad! I have since seen her twice in her salon, surrounded by members of the upper French aristocracy, then once alone. She loves me. Aurora, what a charming name! The night wanes." That doesn't sound much like the same Chopin who wrote the militant A flat polonaise, the thunderous B flat minor scherzo, the two heaven-storming etudes in C minor, and the Cyclopean first movement of the B flat minor sonata. It only goes to show what "das Ewig-weibliche" does to men of genius. See the Goethe of the "Werther" period.

There is a Tootle Theater in St. Joseph, Mo.

Calvé is very fond of apples, as the musical world is informed by an inland journal. Now it is apparent why she sasses the conductors everywhere. (Continental papers please translate.)

A psychological point:

Schubert.  
Bach.  
Berlioz.  
Haydn  
Tschaiakowsky.  
Brahms  
Mozart.  
Wagner.  
Schumann.  
Mendelssohn.

New York's real race problem—to get to all the concerts this winter.

At the next Hague Conference should not the New York operatic war receive some attention?

Henry James, the Brahms among the novelists, wrote in "The American Scene," his newest book, the attached sentence: "I was to feel in the New York streets and in the packed trajectories to which one clingingly appeals from the streets, just as one tumbles back into the streets in appalled reaction from them, that the art of beguiling or duping it

became an art to be cultivated—though the fond alternative vision was never long to be obscured, the imagination, exasperated to envy, of the ideal, in the order in question; of the luxury of some such close and sweet and whole national consciousness as that of the Switzer and the Scot."

The only difference between the visiting pianists this season is that they make no mistakes.

LEONARD LIEBLING.

#### ARTISTIC LIGHT MOTIFS.

The Sun, which shines for all those who pay two cents per copy, publishes in its last Sunday musical material the following referring to some of the artists of the Manhattan Opera House:

Newcomers on the distaff side are Camille Berello, a soprano, and pupil of Jean de Reszké, although it is possible she may live down the latter fact. Singers who come to New York nowadays beg that the time they have passed under M. de Reszké's instruction may be kept secret, so lively is the memory of Messieurs Soubeyran and Altschefskey. Madame Berello has studied elsewhere and is said to be a most promising soprano.

Now then, if you do not appreciate the light motifs of the notices that appear in some of the musical items of the daily papers, you cannot understand them. That seems reasonable. After reading the following you will feel as if the above item had a realistic meaning, for the musical scribe of the Sun recommends to those who ask him about Paris vocal instructors one who is not Jean de Reszké, while the latter has often been recommended by the Tribune scribe of deans or dean of scribes. Both are members of the Loeb Institute of Music of this city, but that does not interfere with the progress of their ideals or the ideals of their progress. Look up the Tribune items on Jean de Reszké, Soubeyran's and Altschefskey's teacher, and you will read another story.

Whatever the working arrangement may be as between the two scribes—Sun and Tribune—and the American pupils who should take instruction at the Loeb Institute instead of being shipped to Paris—whatever it is, it must not engage our attention, for it is unquestionably based on Art. While thinking this all over, however, the reader will recognize what a bad, mean, horrid paper this is for telling about these little inside promptings found at the bottom of an inspiration when it appears in the columns of the deans and scribes, the modern Augurs who dispense musical items for Art's sake in the New York daily papers. Nice men they are to talk about other papers! What a sham it all is.

#### BEATS "CULCHER."

San Francisco Call: "I went to one of these grand opy shows when I was down to the city," said the postmaster, "an' I sat there for two hours tryin' to figger it out. At last I says to a feller sittin' next to me, 'What's this thing about?' an' he said, 'It's about over, thank the Lord!' This culcher business may be all right, but when it comes right down to enjoyin' music, give me one of the machine pianers an' turn loose old 'Suwanee River.'"

In this we see the result of certain phases of our so called American comic opera built upon the stunts of vaudeville players and their horseplay and written to order at so much a foot, as it were. "The Merry Widow" will do more to put an end to these proceedings than anything that has happened recently.

WASSILI SAFONOFF was among the arrivals from Europe last week, and as soon as his Russian feet touched the soil of "dear America" he told the ingenuous reporters he "was glad to get back." Safonoff has been absent from "dear America" since last April, or, to be exact, just six months and two weeks. Besides his post as conductor of the New York Philharmonic Society, Safonoff is the director of the National Conservatory of Music of America, an institution that has a charter from the

United States Government, the only native school of music holding such a charter. Safonoff is neither a resident nor a citizen of this country. He is here only in the musical season, and for his condescension to remain here for this period he receives the insignificant sum of \$20,000 in American money. If Americans are ever to absorb the elusive thing called "musical atmosphere" it must come principally through the musical colleges and conservatories, but as surely as the Statue of Liberty stands at the entrance to New York Bay American musical art will make no progress so long as the heads of our musical schools are not Americans nor permanent residents here. No one will find fault with Safonoff for his agreeable arrangements. Any good American conductor or director would most likely "jump" at the same inducements if they were offered by schools and orchestras in Paris, Berlin or Moscow. Between the international alliances of American heiresses to impoverished European noblemen and the engagements of European musicians who so dearly love "dear America," the American goose is skinned to the bone. No wonder times are so hard in—"dear America."

It is not known to the uninitiated that a piano and its legs are shipped in separate packages. This is all right, of course, so long as the necessary appendages bring up at the concert room at the same time as their necessary body. Few know of the agonies that assail the great pianist's manager, or the piano's traveling "caretaker," when mere switchmen have succeeded in divorcing these objects, sending the "box" alone to its destination. More than once in some Western town has one of the ivory idols been obliged to perform upon the "swell grand" resting on soap boxes!

PITTSBURGH is exercised—according to the daily papers—because it has discovered that the new concertmaster of its symphony orchestra, Wladislaw Wyganowski, was at one time a player in the café of a Pittsburgh hotel. We do not believe that Pittsburgh is so bigoted, provincial and snobbish, nor, for that matter, so stupid, as the dailies would have us believe. Pittsburgh, before all things, is a practical city and a musical one, and it seems safe to suppose that the public there would judge a musician by the thing he does now and the way he does it, rather than by the place in which at some past time he did something else. Besides, Pittsburgh is the one town in the world where the self made man always has had more than a fair chance and much admiration and respect. It looks to THE MUSICAL COURIER as though this latest phase of cavalier journalism were another low jab in the fight which for some reason or other has been waging against Pittsburgh recently from many sides. (In parenthesis, it is well to remind the musical world in general that Theodore Thomas began his American career by playing—not leading—in a beer garden at the northwest corner of Sixth avenue and Fourteenth street, New York. The beer garden was one of the old fashioned kind, with sanded floor, cigar stumps, etc. That had nothing to do, of course, with Thomas' subsequent leading of Beethoven symphonies. The beer garden episode occurred at about the time when Andrew Carnegie was a millhand in Pittsburgh, and not so long after the original American Vanderbilt rowed people from Staten Island at 10 cents a head, Jay Gould surveyed the highways and byways of Delaware County, N. Y., at \$1 per day, and Russell Sage sold sanded sugar in a country store at a wage of \$2 a week. Earlier in the century a man in Illinois was splitting rails to make a living and he later signed his name to a document that liberated 4,000,000 human beings from slavery. If we are not mistaken, his name read something like Abraham Lincoln.)





# Greater New York

Rafael Navas gave a students' recital October 28, the program being made up of standard works by Beethoven, Mendelssohn, Schumann, Mozart, Saint-Saëns, Tschai-kowsky and Chopin, played by Ethel Wenk, Ester Dinkel-spiel, Katharine Burditt and Lillian Stickler. The studio was well filled and the young pianists did their teacher credit.

Amy Titus Worthington, of Buffalo, has made herself musically known to New Yorkers recently through some meritorious manuscripts of piano pieces submitted by her. They include various dances and a suite of three Hunga-rian pieces which possess decided color and originality. Her name has been proposed for membership in the Manuscript Society, and as there is no question of her election, she will doubtless return to New York at a future date to play these pieces at one of the concerts of the Manuscript Society held at the National Arts Club.

Some "Children's Songs," by E. Leslie Loth, were sung by Miss Patterson at a demonstration of the Fletcher method at her studio, October 30, the composer at the piano. The songs are pretty and singable. There was lively interest in the demonstration, two young children showing what they had learned in brief time.

Hervor Torpadie has been re-engaged for the fourth consecutive season as head of the vocal department in Mrs. Finch's school, 61 East Seventy-seventh street. This speaks for itself far beyond anything which might be added by this paper.

Cornelie Meysenheym announces that she will hear voices, as stated in her business card elsewhere in this paper, at her residence-studio, 328 West Fifty-seventh street, instead of at the Metropolitan Opera School, where she teaches voice on certain days.

Willy Lamping, cellist, is attracting attention by reason of his excellent playing. He studied with Grützmacher and later with Julius Klengel, at Leipsic. This writer has seen numerous original testimonials and press notices, mainly from German papers, and all these unite in praising his tone.

Carl M. Roeder is organist of the Alexander Avenue Baptist Church, and a recent church leaflet having fallen into the writer's hands, mention is accordingly made of the dignified makeup of the musical program. The organ pieces include a prelude by Merkel, another by Kinder, and a postlude by Lemaigre. The choir consists of Miss E. L. Hanan, soprano; Miss F. L. Phelps, contralto; E. T. Duffield, tenor; J. R. Stamey, bass; Carl M. Roeder, organist and director.

Robert L. Paul, of Baltimore, is known to many New Yorkers through his clever compositions, and it is of interest to know that he recently took the strict examination in the A. K. Virgil method, winning a certificate.

Alexander MacFadyen, recently come to New York, has

six compositions in the published list of the William A. Kaun Music Company, viz., a "Concert Etude" dedicated to Rudolph Ganz; a "Romance," "Scherzo," all three for piano; a "Berceuse" for violin and two songs, "Ye who have yearned alone," and "Love is the Wind." They have decided merit, and the last mentioned song has been sung in New York.

Robert Hopwood furnished a solo quartet of boys and men's voices at a recent wedding at a Madison avenue church, he singing bass, and the novel quartet attracted attention. Without rehearsal with the organist the singers

ing from Paris, France, whither he went after spending some time in the southern part of the United States.

Mrs. Edward H. Canfield, of Carnegie Hall, professionally active in New Jersey also, spent the summer in Lawrenceville, Pa., where she had a summer school, sight-reading, oratorio study, etc., making up the work. In the presence of the writer she demonstrated her ability to teach the singer how to produce a smooth, steady tone, in place of the tremolo which afflicted her. Teachers claim this knowledge; this teacher proved it.

Louis S. Stillman is in the Clarke studio, Carnegie Hall, Wednesdays and Saturdays. He expects to give some students' recitals.

Madame DaFerra, a former member of the Royal Operatic staff of Weimar, Germany, has a studio at 64 West Sixty-eighth street.

At the Church of the Divine Paternity, Seventy-sixth street and Central Park West, "Stabat Mater" was sung last Sunday afternoon. The choir consists of J. Warren Andrews, organist and choirmaster; Estelle Harris, soprano; Cornelia W. Marvin, alto; Albert Quesnel, tenor, and Charles Delmont, bass—the last named a new member. Although the church leaflet does not mention a chorus as part of the choir, this must be the case; inasmuch as choruses from the "Stabat Mater" were sung.

Leo Tectonius, pianist, and Willy Lamping, cellist, appear together in concert at Morristown, N. J., November 7. Mr. Tectonius has engaged the following artists to assist at his various concerts this season. Emil Herman, violinist; Gustaf Holmquist, bass; Umberto Buchieri, tenor. His sister, Jean Camille Tectonius, who has a fine soprano voice, will sing at two of the concerts.

Luella Philips, reader, and Helen G. Williams, pianist and contralto, will present "A Midsummer Night's Dream" with the Mendelssohn music, at Carnegie Lyceum, Saturday evening, November 9.

The large audiences that attended the "Madam Butterfly" performances by the Savage Opera Company in the Garden Theater last

week proved there is no diminution in the popularity of Puccini's masterpiece. The engagement, which closed Saturday night, might have been protracted indefinitely.

Dora de Fillippe, the fourth petite Madam Butterfly of the Savage Company, made her New York debut during the last week of the opera's run here, and her sympathetic personation of the pathetic role in Puccini's flowery opera wrung enough tears from the women at the Garden Theater to justify Henry W. Savage in placing her name alongside the other stars in his English singing organization.

Mlle. de Fillippe came from Europe last year and sang the role of Cho-Cho-San in "Madam Butterfly" in Chicago. She spent the summer in Paris, entering into a deep study of the exacting part with Mme. Carré, of the Opera Comique, and having the benefit of special tutelage by Composer Puccini himself, while he was superintending the Paris re-



DORA DE FILIPPE AS MADAM BUTTERFLY.

sang a wedding hymn and an anthem, all the music going in professional style. Mr. Hopwood has been praised by Guilman and Sir Frederick Bridge, organist of Westminster Abbey.

Amy Grant began a series of eight recitals, Sundays at 3.30, at her studio, November 3; they will continue until December 22.

Will C. Macfarlane has again begun rehearsals with the Yonkers Choral Society of 120 voices, the twelfth season of the organization. "King Olaf," by Elgar, is in preparation.

O. Heywood Winters sends this paper a card of greet-



HOW FRANZ LEHAR LOOKS.

Franz Lehar, composer of "The Merry Widow," sends THE MUSICAL COURIER a post card with his photograph and an autograph snatch of the famous "Siren" waltz from his sensationally successful operetta.

hearsals. Her New York debut was one of the most successful of any of the Savage prima donnas. The little songbird was recalled five times after the first act and carried the role to the final tragic episode with remarkable vocal and dramatic power. She was considered in some respects the most Japanese of all the Madam Butterfly singers. Mlle. de Fillippe was born in Paris, but obtained most of her musical education in Berlin and Vienna, where her family connections extend not only to the musical world, but even to the circles of nobility. She is related to the Rev. Stephen Phillips, Canon of Peterboro Cathedral, and also to Stephen Phillips, the poet-dramatist whose "Herod" is to be produced this year by Beerholm Tree. During the present tour of "Madam Butterfly" Mlle. de Fillippe will alternate with Phoebe Strakosch, Rena Vivienne and Elizabeth Wolff in the picturesque title role of the opera. All who were present at her debut declared that Colonel Savage had reserved the best of his Madam Butterflies for the closing week.

In measuring the artistic proportions of Dora de Fillippe many things must be considered. Her voice, her personality, her figure, her histrionic powers, her musical intelligence and her vocal method must be taken into account as relating to and bearing upon her conception and assumption of the title role of the opera. Her voice is singularly flexible and pure and she controls it easily. Her acting is always fitted to the part, and in all she does her intelligence is revealed.

If the part of Madam Butterfly had been written expressly for Dora de Fillippe, it could not fit her better. She is destined to win many laurels as the principal soprano of the Savage Company.

#### Y. W. C. A. Annual Benefit Concert.

The annual benefit concert for the Graduates' Association of the New York Young Women's Christian Association will be given in the Assembly Room of the Association, 7 East Fifteenth street, Saturday evening, November 9. Clara Clemens, soprano; Wesley Wyman, pianist, and Charles Wark, accompanist, will unite in the following program:

Prelude, E minor, op. 10.....	MacDowell
Pres de la Mer, op. 52, No. 4.....	Arensky
Etude, C major.....	Rubinstein
Mr. Weyman.	
Aria, from Jeanne d'Arc.....	Tschaikowsky
Miss Clemens.	
Etude, op. 10, No. 12.....	Chopin
Etude, op. 10, No. 3.....	Chopin
Etude, op. 25, No. 12.....	Chopin
Mr. Weyman.	
L'Avril.....	Bizet
Separazione.....	Sgambati
Il primo amore.....	Widor
Miss Clemens.	
Caprice Espagnol, op. 37.....	Moszkowski
Mr. Weyman.	
Molennavachree.....	Hopekirk
Where Be Going.....	Somervell
Onaway, Awake, Beloved!.....	Cowen
Miss Clemens.	

#### Edwin Lockhart's Bookings.

Edwin Lockhart, the basso, will go South in January to fill concert bookings at Charlottesville, Frederick, Birmingham, Helena, Houston and Fort Smith. His oratorio engagements will take him to Washington, D. C.; Chicago, Milwaukee and Grand Rapids.

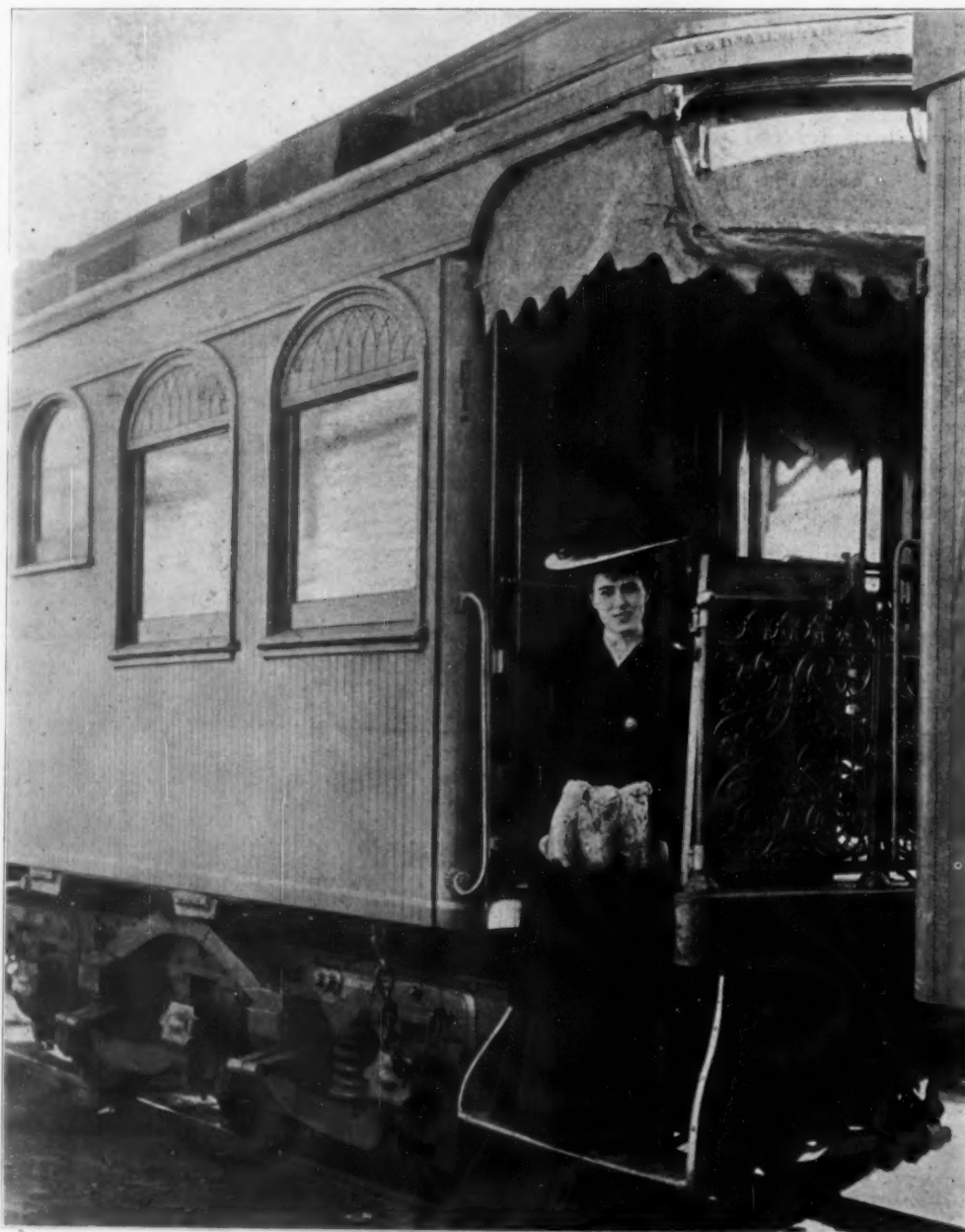
#### David Bispham's Program.

For the first of three special song recitals in Mendelssohn Hall, New York City, Thursday afternoon, November 7, David Bispham, assisted by Harold O. Smith, pianist, will present the following program:

Pur Diceste.....	Lotti
Separazione.....	Arranged by Sgambati
Vittoria Vittoria!.....	Carissimi
Odin's Ride Over the Sea.....	Loewe
The Innkeeper's Daughter.....	Loewe
The Deserted Mill.....	Loewe
Tom, the Rhymer.....	Loewe
Waltz Caprice, Man Lebt Nur Einmal.....	Strauss-Tausig
In Der Nacht.....	Lassen
Waldeggesprach.....	Jansen
Wie Glanz Der Helle Mond.....	Sinding
Stellischein, Am Waldeiche, or Nur Wer Die Sehnsucht	
Kennt.....	Hans Sommer
Faded Spray of Mignonette.....	Ernest Schelling
Killiekrankie.....	H. H. Wetzler
The Daisy's Song.....	Kurt Schindler
The Irish Kings.....	H. F. Gilbert

#### New Books Received.

New books received by THE MUSICAL COURIER are "Voice Production in Singing and Speaking," by Wesley Mills, M. D. (Lippincott's); "Vocal Faults and Their Remedies," by W. H. Breare (Putnam); "The Heart of Music," by Anna Alice Chapin (Dodd, Mead), and "A Christmas Anthology," compiled and published by Thomas Y. Crowell & Co.



BESSIE ABBOTT ON HER PRIVATE PULLMAN CAR "IOLANTHE."

#### BESSIE ABBOTT'S CONCERT TOUR.

Bessie Abbott, the prima donna, will close her very successful concert tour this month. Miss Abbott and the members of her company have appeared before large audiences, and in some of the cities they visited standing room was at a premium. Everywhere the critics and the music people have united in warm praises of the beautiful voice and art of this young and gifted singer. THE MUSICAL COURIER has reproduced many press notices of the concerts since the season opened and other criticisms have been received, all expressed in eulogistic terms. The accompanying picture represents Miss Abbott on the steps of her private car "Iolanthe."



## MUSICAL EDUCATION.

The public schools of Montreal, Canada, receive comparatively little support from the State. The rest is made up by tax of the Protestant population. Commissioners appointed by Province and city care for them. There are fifteen grammar and three high schools, one of the latter technical, boys and girls separate. Kindergarten and elementary schools precede the grammar grades. There is a model school, subdivided, and there are thirteen night schools. High schools do not bear the same relation to the system as do ours, being a paid adjunct with scholarship inducement. Some 11,000 children are in school attendance.

Music is a regular study in the sixth year course of the Montreal grammar schools, authorized, examined, graded (in month periods) and credited in promotion as all other studies. The tonic sol fa is there taught. Voice cultivation, tune, time, modulation tests, sight tests, ear training, songs, part songs, individual exercises and theory are among the points named in the course. In the high schools music is maintained, but not strengthened. A French master is engaged to head the work with the girls. Regular notation, theory and harmony figure also. With the boys, break in the voice is regarded as the signal for breaking of ranks in music study. No girl is excused from music, teachers do not sing with the pupils, individual work is accented and there are musical reference books in the library. The Richard Mann manual for training of choirs is used in the schools.

The Normal movement in or out of music is not accented in Canada as with us. In an institute for general culture endowed by Sir William MacDonald a department for preparation of teachers is maintained. "Masters" are brought from England to the high schools, and many of the women teachers are college graduates.

Guillaume Couture, pupil of Theodore Dubois, of Paris, is head of the high school music work in Montreal. He is writing an oratorio. W. H. Smith is head of the grammar grade music. Charles J. Binmore is principal of the boys' high school; Georgina Hunter, B. A., of the girls'. All these are in strong sympathy with the educational movement in music, and are active workers to that end. Singing masters and principals wear caps and gowns. An exhibition of school music work occurs annually, and has advanced public opinion on the matter.

People interested in violin teaching are quietly at work among the less rich pupil sections of Montreal, working in the semi-philanthropic way that is followed in New York. Canadians were not aware of the fact, indeed, until the occurrence of a fire, destroying some of the instruments, attracted attention thereto.

A quasi-university system of musical education, headed by the Royal Academy and Royal College of London, maintains several music schools in the Canadian Dominion, the head center being in Montreal. These branches draw all of their musical resources from England—curriculum, material and examination. An examiner crosses the ocean annually to round up the work of the several centers and distribute material for the coming year's study. A different examiner is sent each year. Everything is taught, from first elements to opera and orchestra, with languages and elocution. Clara Lichtenstein, vice director of the Montreal head, is a popular and influential musical personage.

The Fletcher-Copp School of Piano has a live representative in Montreal in Miss E. Davidson, one of Miss Fletcher's first and most zealous students. The school is on Peel street, near Sherbrooke.

Mrs. Joseph Lovell, of the well known publishing house, is one of the real music lovers of Montreal, a violinist and interested follower of the music life. The mother Lovell has had the musical ambition recently to go from Montreal to Boston to take a course in the Faelten Piano School there, so that she might better be equipped to start the grandchildren in piano study. J. D. Hughes, an English trained organist, singer and interesting writer, is well known in Montreal music circles. He is from New York, and knows and admires Tali Esen Morgan. John B. Norton, member of the New York Organist Guild, is organist of Christ Church and Cathedral. Professor Gould teaches violin. C. E. Seifert has a conservatory. Carl H. Corey teaches violin, voice and sight reading. Calvé, De Pachmann and Hamburg are among the season's events. Max Heinrich, the singer, passed through Montreal recently from his California home. Chapman's book store is the Montreal headquarters for THE MUSICAL COURIER.

St. Johnsbury, Vt., has balance in the form of the Fairbanks scale manufactory—employing 2,500 of its 7,000 people—but an unequalized lack of unity among its musicians. A fine ladies' club with a music department that studies, teaches, illustrates, reads and listens to music, is one of the best music factors in the place. Mrs. Harry Cross, soprano soloist in the North Congregational Church, is one of the progressive and popular music spirits. C. H. Dempsey is director of music in the public schools, which are unusually fine. Vermont people speak proudly of Mary Howe as one of their famous music girls.

F. E. Boothby, of Portland, Me., ex-mayor of the city and vice president of the Western branch of the Maine Festival Association, is proud of his wife's musical attainments, saying that had she not married she would have been one of the world's great ones. The square in Port-

land pictured in THE MUSICAL COURIER of October 16 is named for Mr. Boothby. Mr. and Mrs. Boothby work together for the good of humanity, through civic improvements, children's playgrounds and music.

A great new help is offered to piano teachers in a little work, "Half Hour Lessons in Music," just published at Ditson's by Mrs. Hermann Kotschmar, leader of piano school work in Portland, Me. This teacher is one of those born with the imparting instinct, and who, not satisfied with giving lessons and filling in the hours, actually teaches. She has order and system and keeps the pupils busy every instant. Reputation and esteem in the Maine country have brought Mrs. Kotschmar a large following and given her wide and varied experience. This forms the basis of her text book, which is replete with live originality, modern insight into child mind, logical adjustment of work and time, and a style delightfully helpful and refreshing. How to teach advantageously in class the necessary rudiments of piano playing is one feature of the suggestive pages. She does not allow children to face the lesson with half awake, desultory attention, but startles it at first and keeps it tense. The half hour is divided into periods of five and ten minutes in which attention is glued to one feature at a time. Keyboard study, hand and finger study, time study, drill, music structure, ear training, scale study, rhythm and phrase appreciation, touch and music literature are included in early days. Knowledge of composers and composition is made a feature from the first. Games, stories, contests, pictorial impressions, blackboard exercise, contribute to the legitimate imparting of information on a delightful subject in a truly delightful and resultful way. The teaching field has need of "Half Hour Lessons in Music," and his inexpensive little brochure meets the want. Ditson & Co., Boston, or through any music or book house.

The Waynflete private school for young ladies, in Portland, Me., is an old and famous institution, prosperous and highly esteemed. Music is one of its distinct characteristics, the Misses Newman and Lowell being earnest and enlightened promoters of the art. Music, vocal and instrumental, is taught, but in addition there have been introduced special features leading to general music culture and which are most praiseworthy. Classic ballads of all

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nations is one of these features; music instrumentation and form, and origins of various music types is another. Last year a feature was "The Development of the Hymn Tune," culminating in a concert given by the school chorus and soloists. This included "Liturgical Music," "Tunes for Congregational Singing" and "The Modern School." The first comprised examples of Gregorian tone I, ancient plain song, canon and counterpoint. The second, German choral, Scotch psalm tunes, solo by Stradella and transition from the psalm tune to elaborate harmony. The third, Lowell Mason, gospel songs and English composers whose names are greatest in hymn tune literature. Of the latter were: Barnby, "O Paradise"; Monk, "When Morning Gilds the Skies" and "Abide with Me"; Dykes, "Holy Holy," "The King of Love" and "I Heard the Voice"; Smart, "Hark, Hark, My Soul"; Sullivan, "Jesus, Saviour, Look on Me" and "Onward Christian Soldier," and by Horatio Parker, "O 'Twas a Joyful Sound to Hear."

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An interesting musical family of Bangor, Me., is that of Mr. Bright, wife and two daughters, all members of the festival chorus, music students, great music lovers and interested readers of THE MUSICAL COURIER, together with the best music literature of many types. All have fine voices and play. Study of festival music follows in the wake of "the feast" always.

FANNIE EDGAR THOMAS.

#### Works Margulies Trio Will Play.

The Adele Margulies Trio—Miss Margulies, piano; Leopold Lichtenberg, violin, and Leo Schulz, cello—will play the following works at the three Mendelssohn Hall concerts in New York City this season: Trio in B flat major, Schubert; trio in G minor, Schumann; sonata in A major for piano and cello, Beethoven; trio in E minor (first time), Zanella; trio in G minor, Smetana; quintet in E minor, Sinding; "Episoden" (first time), Schütt; sonata in C minor for piano and violin, Grieg; trio in C major, Brahms. The assisting artists will be Eugene Boegner, violin, and Sam Franko, viola. Tuesday evening, November 19, is the date of the first concert.



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#### Scholder Piano Recital.

Hattie Scholder, the young pianist, who recently returned from Europe, will give a recital in Mendelssohn Hall, New York City, Wednesday evening, November 13. Her sister, Helen Scholder, will assist.

#### A Carreno Silhouette.



A recent profile silhouette of Teresa Carreno, who will give piano recitals in America this winter.

#### Straussberger Conservatories of Music.

St. Louis, Mo., November 2, 1907.

Pupils of the Straussberger Conservatories of Music (South Side branch) united in a recital Thursday evening, October 31. The program was as follows: Selection from "Les Huguenots" (Meyerbeer-Bendel), Irene Stockho; piano arrangement of "Ich Liebe Dich" (Grieg), Ursula

Dougherty; "Beloved It Is Morn" (Aylward); "Nightingale Song" (Nevin), Ella Nollan; first movement of the "Sonata Pathétique" (Beethoven), Waldemar Keital; "Polacca Brillant" (Weber), Kathryn Weber; "Valse Chante" (Arditi), Lilly Schaeffer; monologue, "Sweet Girl Graduate," Ruth Mulvihill; scherzo in C sharp minor (Chopin), Edna Murray; scene and aria from "Judith" (Concone), Hazel Spengler; polonaise in E major (Liszt), Marguerita Mahn; "Weinen, Klagen, Zagen" (Bach-Liszt), Lucille Ruhmkorf; caprice No. 24 (Paganini), August Schmitt; recitative and aria, "Lascia Ch'io Pianga" (Handel), Elsie Wells; duet for piano, "William Tell" (Rossini-Kunkel), Edna Gundlach and Richard Woltjen. Monday evening a recital will be given at the North Side Conservatory. C. Straussberger, the director of the successful schools of music, recently returned from an extended European trip.

#### Boston Symphony Programs.

The first concerts of the Boston Symphony Orchestra will be given in Carnegie Hall on Thursday evening, November 7, and Saturday afternoon, November 9. At neither concert will there be a soloist. The chief item of interest on Thursday night's program will be Bruckner's unfinished ninth symphony. The other works on the program are Bach's suite in B minor for flute and string orchestra (André Maquarre being the flutist), and Beethoven's overture, "Leonore, No. 1." For Saturday afternoon the program will consist solely of two symphonies, Mozart's in G minor and Beethoven's sixth.

#### Testimonial to Damon Lyon.

Friends of Damon Lyon tendered a testimonial to the singing actor Thursday evening, October 24, at the Actors' Church Alliance Rooms in New York City. Piano and violin numbers, songs and readings were contributed by Lucine Finch, Helene Livingston Coulter, Charles T. Catlin, Lillie Lorelle, May Nevada, Algernon Eden, Minnie Dorlon, H. O. Hirt, Florence Lubes, Isabelle MacGregor, Blanche Ellice and Mr. Lyon.

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## OPERA BY THE ALLIED ARTS ASSOCIATION.

BROOKLYN, November 4, 1907.

Brooklyn, far famed for its churches, cemeteries, homes, schools and economy, is also a fertile field for amateur theatricals and opera. The Allied Arts Association presented Mozart's "Magic Flute" last year with excellent success. The principal roles were filled by professionals and the other parts by amateurs. For some time this autumn the same association has been rehearsing Flotow's "Martha," and again resident professionals have joined hands with aspiring amateurs. The cast was published in THE MUSICAL COURIER in a previous issue. The performances are to take place in Association Hall, December 2 and 9. The opera will be produced under the patronage of the following men and women: Mr. and Mrs. Henry Batterman, Mr. and Mrs. William C. DeWitt, Mr. and Mrs. Bird S. Coler, John F. Clarke, Mr. and Mrs. Charles J. Dampf, Mrs. N. W. Lowe, Mr. and Mrs. Edward L. Collier, Emil Frank, Miss Frank, Dr. and Mrs. Eugene Walton Marshall, Mr. and Mrs. Edwin M. La Roche, W. W. Wingate, Dr. and Mrs. Elliott Langstaff, George Lovett, Mr. and Mrs. Quillian Ross, Mr. and Mrs. Bruce Donahey, Mr. and Mrs. John Casper Koch, Mr. and Mrs. Evan J. Rustin, Mrs. Paul S. Scott, Dr. and Mrs. L. D. Broughton, Mr. and Mrs. Augustus C. Fischer, Irwin Eveleth Hassell, Emma L. Ostrander, Mr. and Mrs. John van Broekhoven, Gen. and Mrs. Horatio C. King, Mr. and Mrs. Gilbert Elliott, Mr. and Mrs. Elwin S. Piper, Mr. and Mrs. Charles G. Balmanno, Mr. and Mrs. Francis E. Mullin, Mr. and Mrs. John S. Griffith, Mrs. A. G. Westlake, Grace Stranahan, Mr. and Mrs. Waldo R. Blackwell, Mr. and Mrs. John B. Creighton, Mr. and Mrs. Jesse F. Atkinson, Rafael Navarro, Mr. and Mrs. Walter R. Rossiter, Mr. and Mrs. Robert Ward, Christine Adler, Mr. and Mrs. W. J. Wason, Mr. and Mrs. Charles Frederick Adams, Mr. and Mrs. Alfred J. Boulton, Mr. and Mrs. Harry Gilbert, Mr. and Mrs. Henry Clifton Jahne, and Mrs. W. D. W. Twiss.

Alexander Rihm, piano; Carl Venth, violin, and William Lamping, cello, will unite in a series of chamber concerts at the Berkeley Institute. The dates of the concerts are November 11, December 14, January 11, February 8, March

14 and April 11. The Philipp Scharwenka trio, op. 100, and the Rubinstein trio, op. 52, will be played the first evening. Lena Little, contralto, will sing a group of songs. Mr. Lamping will be the soloist at the second concert. Mrs. Alexander Rihm, soprano, will assist at the third concert.

The Boston Symphony Orchestra, Dr. Carl Muck, conductor, will play the following works at the first concert in Brooklyn, Friday evening, November 8: "Wallenstein," a trilogy, after the dramatic poem by Schiller, musical setting by d'Indy; suite in B minor, for flute and strings, Bach; overture to "Genoveva," Schumann. No soloist will appear at this concert, which takes place at the Baptist Temple.

Madame Sembrich will sing songs by Mozart, Handel, Carey, Schubert, Schumann, Loewe, Brahms, Dvorák, Parker and Rogers, at her forthcoming recital in the Baptist Temple, Thursday evening, November 14. Isidore Luckstone will assist at the piano.

Saturday evening, December 7, George Riddle will read Goethe's "Faust," and selections from Gounod's opera and Berlioz's "Damnation of Faust" will be presented as illustrations by the Arion Male Chorus and Orchestra, under the direction of Arthur Claassen.

Hofmann did not draw a large audience at the Baptist Temple last Thursday night. The pianist played familiar works from his repertory.

The Adelphia Philharmonic Orchestra, of which Eleanor Hooper Coryell is the musical director, will give the first of five concerts Wednesday evening, November 6, at Adelphi College Hall, Clifton place, corner of St. James place. The other dates for the season are December 18, January 29, March 4 and April 8. Mrs. Coryell is a talented musician who possesses real gifts as a musical leader. Interesting programs have been planned for rehearsal. The orchestra is made up of young musicians of Greater New York. Clara Kloborg is the concertmeister.

The musical season at Dieppe has been an unusually brilliant one, and particularly the symphony concerts under the leadership of Gabriel-Marie were much appreciated.

### Chicago Music Critics Praise Hamlin.

Some press opinions of George Hamlin's last recital in Chicago are as follows:

He has a rare gift in having the power almost instantaneously to establish an "atmosphere" for the song he is to sing. The gift is a precious one and to it is attributable much of the marked impression Mr. Hamlin's work makes. He has combined with it the technical surety and authority which long and diligent work and study have brought, and using intelligence and his taste he stands today an artist exceptionally satisfying and able—one whom it is a pleasure to hear and a gratification to call our own.—Chicago Tribune, October 14, 1907.

Mr. Hamlin has traveled far, experimented judiciously in song, studied discriminately, and now triumphs artistically. The lucidity and poetry of his interpretations in a wide range of songs were singularly satisfying, each and every selection being pervaded by an atmosphere most agreeable and distinctive.—Chicago News, October 14, 1907.

Mr. Hamlin's first recital was exceptionally enjoyable. The program was selected with discriminating taste and a fine appreciation of the value of effective contrasts, and its manner of presentation calls for only words of sincerest commendation.—Chicago Inter-Ocean, October 14, 1907.

The large audience could not have asked for keener musical enjoyment than that which the gifted tenor afforded it. Works requiring the expression of tender sentiment, of poetic feeling, bringing into their interpretation the most subtle variations of color and nuance Mr. Hamlin sings to perfection. It was additional testimony to the singer's musicianship that every number sung was characterized by intrinsic worth and beauty. Mr. Hamlin's reputation for artistic singing has largely been founded on his interpretation of German Lieder. In these the singer won further triumphs.—Chicago Post, October 14, 1907.

Mr. Hamlin's singing was at its customary high level and his interpretations were, as usual, admirable. There are others with bigger voices, but seldom one who can please with such admirable mastery of the varied difficulties of the lied, both old and new.—Chicago Record-Herald, October 14, 1907.

Not only was Mr. Hamlin in good voice and the audience sympathetic and friendly, but every attendant circumstance combined to make the concert wholly delightful. I arrived just in time to hear a superb rendition of Brahms' "A Message" vigorously encored. Mr. Hamlin was in rare vocal form, and never did his gifts of singing with the heart and the brain as well as the voice appear in better light.—Chicago Examiner, October 14, 1907.

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"Whoever plays the difficult, eternally beautiful Brahms Concerto so masterly as Herr Klein did, needs hardly special recommendation."—Illustrated Vienna Extrablatt.

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**About Rudolph Ganz.**

A recent article written by H. T. Parker for the Boston Transcript, published October 21, presents a very just view regarding what Rudolph Ganz does with his piano playing. It meets and confirms what has already been published in THE MUSICAL COURIER in reference to this most gifted and intellectual artist:

Mr. Joseffy, if we are not mistaken, used on occasion to play Liszt's concerto in A major and over-refine it into a tony, crystalline thing, all delicate lights and shadows, glints and facets. Twenty other pianists in their time have made it crackle and rattle with the hard metallic brilliancy of their playing. With Mr. Joseffy, the music had a still, small voice; with the other pianists, it volleyed and thundered. Equally with the one and the others, it was not the music that Liszt had seemingly written. Now, Mr. Ganz, who played the concerto again on Saturday night, is of that young and rising group of pianists that seek a persuasive justness of understanding and expression. They try to conceive music as the composer conceived, to enter into its characteristic qualities, and to let those qualities express themselves through their playing of it. In a sense they play impersonally, because they do not obtrude themselves between the composer and his hearers. Very honestly they are all for the music in hand; their technic and their temperament are at its service. Yet in another sense this sincere self-subordination, this eagerness for the just and full expression of the music and nothing else, makes their playing very personal. On Saturday, as on Friday, Mr. Ganz seemed to gain this golden mean. Never was his playing loud or blatant; yet through the finale it had a stirring impetuosity of pace and mood; and it was as changeable in body and in quality as the music itself. He made the music flash back its own brilliance. He gave its characteristic effect of a shower of tones with high lights streaming through them. The music kept its air of magnificent improvisation. Elsewhere in the concerto Liszt sings in wistful and melancholy song, and there again Mr. Ganz's playing was singularly just. He did not languish through the shifting harmonies; yet in his tone was the melancholy of the song. The music is of a sober beauty, that is rare and fascinating in Liszt. The tone was its clear reflection.

H. T. PARKER.

**Renaud Plays for Indiana Clubs.**

Emiliano Renaud, the pianist, was the star performer at the annual meeting of the Indiana State Federation of Women's Clubs. Mr. Renaud played numbers from the works of Mendelssohn, Henselt, Chopin, Brahms and Strauss-Schütt. The following opinion is from the Indianapolis News of October 30:

To Emiliano Renaud, pianist of the Conservatory of Music of this city, belongs the honor of opening the convention with a pre-

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lude of harmony that was auspicious. Mr. Renaud received the applause of a discriminating and appreciative audience with gloved hands. Many compliments regarding his choice program and the artistic skill with which it was performed were showered upon him.

**Dr. Ludwig Wüllner's Concerts.**

The following European press notices of Dr. Ludwig Wüllner will be read with interest by his admirers on both sides of the Atlantic:

If Dr. Wüllner had a great success with his first concert, his second was even more a veritable triumph. Whether the artist's performance was on a higher scale the second time, or whether the receptiveness of the audience had increased through familiarity with the concert giver's art, we do not know; but in any case, this second concert was a huge success and triumph for him. Even songs which gave Herr Wüllner less occasion to show himself in the full equipment of his artistic being could not lessen the success of the whole, but on the contrary served as a foil to set off so many other songs of dramatic depths and qualities to their best advantage. The audience was deeply moved by the majority of songs; they created impressions such as can only be called forth by an artist who is himself in his innermost soul carried away by his art. Brahms' two songs, "Kein Haus, keine Heimat," and "Ver-rat," simply thrilled all present. Dr. Wüllner gave us several of Hugo Wolf's valuable compositions. Loewe's ballad, "Archibald Douglas," which the concertiser sang on his first appearance, was even more favorably rendered this time, and awakened an outburst of wild enthusiasm which refused to be calmed until Dr.



LUDWIG WÜLLNER.

Wüllner gave an addition in the shape of Schumann's "Two Grenadiers."—Mitanische Zeitung.

Dr. Ludwig Wüllner made his second appearance in Schwerin with a song and declamation evening in the concert hall of the Vereinshaus. These Wüllner evenings are fashionable, but they are, too, an absolute artistic treat. The celebrated, fated singer and elocutionist, not only possesses vocal means of much power, fullness and charm, but a technical and mental mastery of music and words as well which insure him success. Together with the utmost clearness of enunciation he combines an astounding sharpness and energy of expression, rendered even greater by featural play. His song selections comprised items by Schubert, Schumann and Hugo Wolf. The Schumann songs were refreshingly characterized by the fine humor and slightly accentuated tone in which the singer rendered them; the first Venetian gondola song was absolutely perfect. Fine artistic feeling and power painted with priceless simpleness and gaiety the delightful voice-pictures in the other tone-poems, "Gaertner," "Tambour," "Epiphanias," and "Rattenfänger." Wildenbruch's "Hexenlied" carried the artist into the province of pure declamatory work. The interpretation was worked out most carefully—clearly defined, the word was expressive of the situation, the intonation harmonized in its pathos absolutely with the music, and a lively dramatic action and ever-changing play of features served to further enliven the composition. All this active participation proved how passionately the artist lived in his work. Enthusiastic applause rewarded this eminent man for his singular, exceptional achievements.—Meckleburgische Zeitung, February 7, 1907.

**New York Orchestral Society.**

The New York Orchestral Society, Leo Schulz, conductor, has opened its second season. Wind, brass and string players are eligible to membership. This is a good opportunity for musicians of both sexes to get experience in ensemble playing. Both professionals and non-professionals are admitted. Symphonies, overtures and orchestral suites of the best composers are studied. Applicants are requested to address Arna Klauser, 49 West Thirty-seventh street.

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## Arthur Mees' Work for Music in America.

If there is a familiar figure today among the musical people of the United States who cultivate and contribute toward the maintenance of classical music in its highest forms it is Arthur Mees, whose identification with the musical art in America has been of such a character as to make it impossible to discuss the subject in many of its effective phases without referring to him. His recent appointment as choral director of the Worcester Festival for next September has brought forth some demand for further detail as to his career, and the discussion of his biography will bring forth some interesting facts.

Arthur Mees was born in this country, in Columbus, Ohio. He was one of six children, and they had a little choir at home and an orchestra, under the guidance of their father, who was a clergyman, also a musician. Early in his days Mr. Mees became experienced in the conducting of church choirs and choruses and small bodies of instrumentalists, and when he joined Concordia College, Fort Wayne, Ind., he was already far advanced in the study of music. He graduated from the college and immediately went to Cincinnati, where he became a permanent resident, identifying himself actively with the advancement of music in that city and attracting the attention of Theodore Thomas, who was very much amazed at Mr. Mees' feat of transposing, at his own (Thomas') request, on the spur of the moment, the accompaniment to Handel's "Dettingen Te Deum" to half a tone lower, and this in itself brought the two men into closer contact, which ripened into a professional and personal relationship that lasted over twenty-five years, in the course of which Mr. Mees had the inestimable benefit of Thomas' influence.

On the advice of Anton Rubinstein, to whom Thomas had referred him, Mr. Mees studied in Berlin under Theodore Kullak piano, and theory and composition under C. F. Weitzmann—two of the most profound pedagogues, in their respective lines, in Europe. Kullak told young Mees to put himself under the guidance of Heinrich Dorn, for the purpose of systematically learning score reading and orchestral conducting, and under Alexis Hollaender, the

conductor of the Cecilia Chorus, in order to obtain further experience in training choruses and conducting oratorios. On returning from Europe, Mr. Mees became the accom-

positions which he had vacated and also to that of conductorship of the Mendelssohn Glee Club.

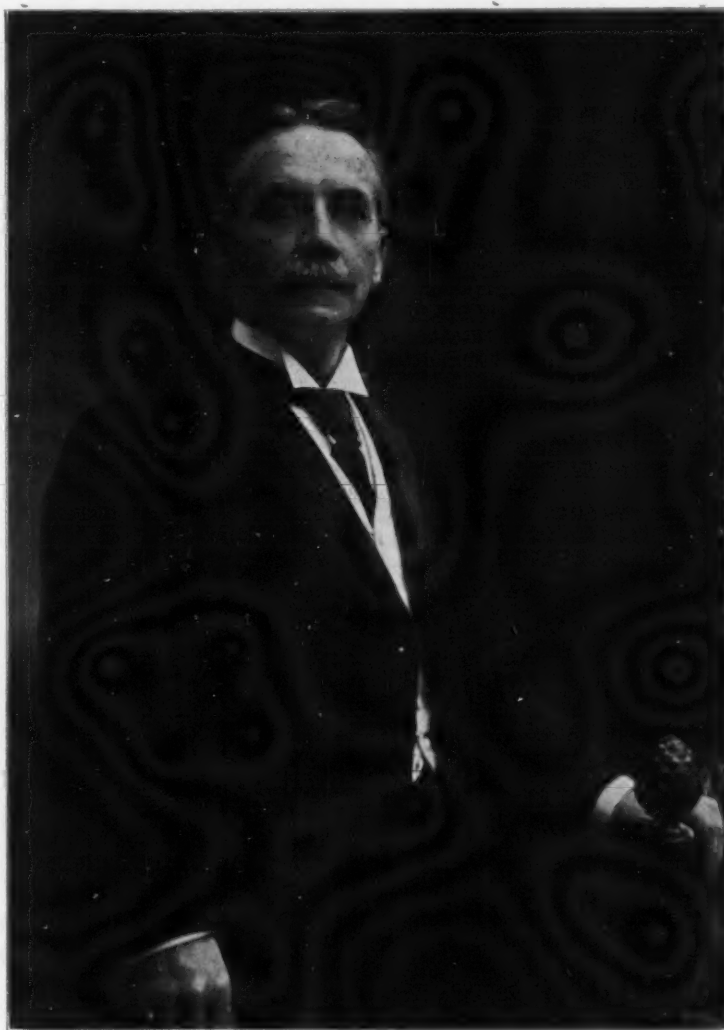
Mr. Mees wrote the analytical programs for the New York Philharmonic Society for nine years and also those for the Chicago Orchestra during his stay in that city. He is the author of the book, "Choir and Choral Music." Mr. Mees keeps himself completely au fait and in touch with the operations and achievements of foreign choruses and orchestras, and is thoroughly familiar with everything pertaining to classical music in its present stage the world over, and its evolution, activity and philosophical application to social culture and art generally.

Among other things, Mr. Mees has conducted the orchestral works at the festivals of the Litchfield County Choral Union, which, under the munificent patronage of Mr. and Mrs. Carl Stoeckel, take place annually under circumstances and conditions well nigh ideal.

This is a matter of record—this sketch of Mr. Mees—and essential to the files of this paper, because it is very well known that Mr. Mees is one of the men who avoid publicity as much as possible, and who is retiring and modest in disposition, and whose desires and tastes are in the direction of the work he does, his aim having always been to demonstrate, through his own merits, what he accomplishes, what his principles are and what constitutes his character as a man and an artist. It is a very difficult thing to secure from Mr. Mees any personal information, due to retiring habits that have been inculcated by him for years. He is a potent force in music in our country.

### Janpolski Song Recitals.

Albert Janpolski, the baritone, will give his first New York recital this season Friday evening, December 6, at Mendelssohn Hall. This singer's novel and comprehensive programs are always looked forward to with unusual interest. Many clubs and societies in this country will hear Mr. Janpolski in recital this season. He has dates already closed with the Troy (N. Y.) Vocal Society; Northwestern University, Chicago; Schubert Club, Seattle, Wash., and the State Normal College, in Ypsilanti, Mich. In addition to his recital in Ypsilanti, Mr. Janpolski has been engaged to sing the role of Moses in Rossini's "Moses in Egypt," with the Ypsilanti Choral Society, Frederick Peace, conductor.



ARTHUR MEES.

panist for Theodore Thomas' many musical affairs and assistant conductor of the College Choir at Cincinnati, also as a member of the local orchestra directed by Thomas. When Mr. Thomas returned to New York Mr. Mees continued to conduct mixed and male choruses, and was appointed conductor of the Cincinnati May Festival Chorus, and held this position for six years, when Mr. Thomas called him to New York to become assistant conductor of the American National Opera Company. After the disbandment of that organization Mr. Mees took up his permanent residence in New York, conducting, among other societies, the German Liederkrantz, the New York Orpheus, the Orange (N. J.) Mendelssohn Union, the Albany Orpheus, and in that city he organized the Musical Festival Chorus. He left for two years to become assistant conductor of the Chicago Orchestra, under Theodore Thomas, and conductor of the Chicago Orchestra Chorus, and on his return to New York he was re-elected to the

This season's opera stagione at Budrio, Italy, opened with a fine representation of "Mignon."

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## TRIUMPH OF THE PITTSBURGH MALE CHORUS.

PITTSBURGH, Pa., November 2, 1907.

An interesting feature of the Exposition concerts last week was the appearance of the Pittsburgh Male Chorus, James Stephen Martin, musical director, on Friday evening. The club sang the "Battle Hymn" from "Rienzi," accompanied by the New York Symphony Orchestra, and two folksongs a capella. The singing was most inspiring and aroused great enthusiasm in the immense audience present. The comments of the press on the appearance of the club were most complimentary. Some of the notices read:

Pittsburghers are quick to appreciate good music and when it is furnished by some of themselves their enjoyment is doubled. This was exemplified at the Exposition last night by the ovation given the Pittsburgh Male Chorus, which took part in both evening concerts with the New York Symphony Orchestra. James Stephen Martin, director of the Chorus, conducted during the vocal portion of the first concert, when folksongs were excellently sung, and Walter Damrosch, director of the Orchestra, led the singers in the magnificent "Battle Hymn" from "Rienzi" at the second concert. The Chorus is the first of the local organizations to sing at the Exposition this season and its work was exceptionally good. It was loudly applauded and Mr. Damrosch had some very sincere praise to offer after the concerts. Perhaps the largest audience of the season crowded the music hall.—Pittsburgh Gazette-Times, October 26, 1907.

Last night was the last of the "Wagner nights," when it was

almost impossible to gain entrance into the big music hall. The Pittsburgh Male Chorus was heard most favorably on both programs, James Stephen Martin conducting the chorus of one hundred voices in two folksongs from the Welsh and Dutch, while Mr. Damrosch led the chorus in the "Battle Hymn" from "Rienzi."—Pittsburgh Post.

The Pittsburgh Male Chorus resumed rehearsals some weeks since in preparation for the coming season, during which a series of two concerts will be given in Carnegie Music Hall. Arrangements are already well matured for the first concert, which will be given on Friday evening, January 24, 1908. Great interest is being manifested in the prize setting of "Alexander's Feast," of which fifteen compositions from all parts of this country and from Europe have been submitted. A number of these are works of exceptional merit, yet the judges, without consultation, each chose the same composition as being the one entitled to the prize. This is a very musicianly work and highly satisfactory. Other notable features will be three difficult but exceedingly interesting Greek songs by Edward Elgar and "Land Sighting" by Grieg, one of his strongest works for male voices and now of special interest in view of his recent death. Selections by Robert Franz, Edward German, Granville Bantock and others will complete a program entirely new to Pittsburgh and of unusual excellence and attractiveness.

The club will also sing in Columbus, Ohio, on January 1, at the Ohio State Eisteddfod, and has other engagements under consideration. The interest and enthusiasm with which the members have entered upon the work promise an even more brilliant success for the club than that achieved last season.

The first of Mr. and Mrs. James Stephen Martin's musicales for this season took place Saturday afternoon, November 2, and was most attractive. These affairs, which are somewhat informal, have been very popular during past seasons and promise to be more successful than ever this year. Among those who took part were Helen Blumenthal, Mrs. H. Talbot Peterson, Margaret Whyte, David Stevens, Hulda Schwalb, Eva Egerter, Mrs. W. A. Perry and Mrs. Charles Clark.

### Whitney Song Recital, November 11.

Myron W. Whitney, the basso, will give a song recital in Mendelssohn Hall, New York City, Monday afternoon, November 11. His program will include numbers by Weber, Cavalli, Debussy, Widor, Sgambati, Brosi, Vannucini and Scontrino.

### Artists Afloat.

The Kronprinzessin Cecilie, which sailed from Southampton October 30, has on board Kubelik and Mrs. Kubelik (without the twins), Cavalieri and Rita Le Fornia, the latter a young American singer for the Metropolitan.

### Dr. Hopkinson in Canada.

Dr. B. Merrill Hopkinson, who resides in Baltimore, but whose field of activity as baritone is the entire United States, opened the Brockville (Canada) Concert and Entertainment Course on October 25. The baritone's well known powers, which include a voice of sonority and resonance, an enunciation which is always distinct, a musical temperament of the warmest kind, and ingratiating appearance—all this combined to bring him his usual success. Enthusiastic appreciation is a mild term to express the reception accorded Dr. Hopkinson, partial proof of this finding an echo in the appended press notices:

Dr. Hopkinson was the artist. That he is entitled to the term there is no doubt; his voice is of unusual range, of magnificent power, of great volume, and under control. He demonstrated that it is possible to emit a beautiful and perfect tone, and distinctly articulate the words. The audience assembled, made up, as it was, of Brockville's musical and music-loving people, agreed that never was more beautiful singing heard here in a concert or recital.—Evening Recorder.

In this opening concert Dr. B. Merrill Hopkinson, baritone, of Baltimore, Md., perhaps the greatest vocal artist that has appeared before a Brockville audience, was heard. Those who attended were loud in their praise of his work. His voice is of wonderful power and compass, every note being under perfect control. His phrasing, enunciation and articulation were a revelation to the enthusiastic audience present. Though he was the only singer of the concert, all his numbers gave delight, which was evinced by long-continued applause at the conclusion of each song. His singing of "The Two Grenadiers" and "Danny Deever" was exquisitely effective, eliciting storms of applause, and as a finale Dr. Hopkinson delighted his auditors with a charming Irish song, "Father O'Flynn."—Brockville Times.

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## NATIONAL FEDERATION OF MUSICAL CLUBS.

OFFICE OF THE PRESS SECRETARY,  
MRS. JOHN OLIVER, 593 POPLAR AVENUE,  
MEMPHIS, TENN., November 4, 1907.

Past and future events among clubs in the National Federation of Musical Clubs will interest members of musical societies everywhere:

The Tuesday Musical, of Geneseo, N. Y., opened its season 1907-08 on October 15 with a reception to all members, former members and friends. Vocal selections were rendered by Alfaretta Curry, teacher of vocal music at the Geneseo State Normal, and Esther Page, assisted by Mrs. Vern C. Neff, organist at the Geneseo Presbyterian Church. A most delightful evening was spent. The club will give monthly concerts throughout the season. Another event on the program for the season will be the celebration of Beethoven's birthday, December 17. The season closes May 13 with a grand concert. The officers of the club are: President, Mrs. J. L. Fraley; vice president, Mrs. C. C. Clark; secretary, Mrs. J. Nast; treasurer, Mrs. C. E. Bennet; Federation secretary, Mrs. T. E. Delehanty.

The Polyhymnia Club, of Waverly, N. Y., celebrated the tenth anniversary of its founding on Friday, October 18. This being Waverly's leading musical organization, its history is largely the musical history of the town for the past ten years. Elaborate preparations were made to fittingly mark this anniversary, and the result was gratifying to the club members and pleasing to a large number of invited guests. The session opened with an executive committee meeting, after which the regular opening fall meeting of the club was held for the transaction of business. Later in the afternoon the Fransohnian Club, of Sayre and Athens, Pa., were received, and immediately there followed an interesting program given by the Fransohnian and Polyhymnia Clubs. After the concert an elaborate menu was served as compliment of the Waverly Cooking Class. Many out of town guests were present. The officers of the Polyhymnia Club are: President, Mrs. R. Blakemore; vice president, Mrs. F. A. Sawyer; secretary, Mrs. H. B. Ingham; treasurer, Mrs. E. W. Taylor; Federation secretary, Mary Finch.

The Matinee Musical, of Duluth, Minn., opened their

season on October 7 with a recital by Faith Rogers and Mary Morris. October 21 the concert consisted of an organ recital by Ruth Rogers. The day was one with "Modern Composers." November 11 the club will bring George Hamlin for an artists' recital and Olga Samaroff will appear before the club on February 26. The third artists' recital for the season will be announced later. The Matinee Musical numbers about 275 members, active, student and associate, and in the seven years of its existence has done much creditable work besides bringing from time to time such attraction as the Philharmonica Trio, Kneisel Quartet, Olive Mead Quartet, Herbert Witherspoon, Madame Blauvelt, Anita Rio and others. Mary Bradshaw is the presiding officer for 1907-08.

The Saint Cecelia Society, of Grand Island, Neb., heard their first roll call of the season on October 7. The business meeting was followed by a social hour, in which expression of pleasure at the beginning of the work were heard on all sides. October 11 Henry Eames gave a recital. The Cecelians give a monthly program and artists are engaged for many of these. A free public concert is given by the club once each year.

### Madame Devine's Pupil Soloist With Orchestra.

Blanche Duffield, the soprano, pupil of Lena Doria Devine, opened her season in New York City at an orchestral concert, Sunday evening, October 27. The large audience received Miss Duffield cordially, and the more discriminating music lovers were delighted with the voice and art of the popular singer. The following criticism is from the New York Evening World:

For the first in the series of fall and winter concerts the leader presented a program that was sure to please, as it embraced some of his own compositions and several new pieces, such as Burch's "Lullaby" and "Rubaro," both delightful, and "April Morn," a new concert waltz, sung by Blanche Duffield, the soloist of the evening. Miss Duffield's voice is pure and sweet and very strong, without losing sweetness in the most difficult passages. She charmed the audience especially by her rendition of "Ah fors e lui," from "Traviata."—Evening World, October 28, 1907.

Arthur Nikisch is to conduct "Tannhäuser" and the "Fledermaus" at the Hamburg Opera.

### Fanning-Turpin Lecture-Recitals.

Cecil Fanning, baritone, and his accompanist, H. B. Turpin, gave lecture song recitals in the following cities last week: Richmond, Ind., October 28; Dayton, Ohio, October 30; Springfield, Ohio, October 31; Columbus, Ohio, November 1. The program included these arias and songs:

Pro Peccatis, Stabat Mater.....	Rossini
Aria from Maometto Secondo.....	Rossini
Venetian Boat Song.....	Plüddemann
Loewe's Heart.....	Plüddemann
The Cats and the Landlords.....	Plüddemann
Young Dieterich.....	Plüddemann
Introduction to Pilgrims' Chorus, Tannhäuser.....	Wagner
Barcarola, La Gioconda.....	Ponchielli
Noel d'Irlande.....	Holmes
Nocturne.....	Lenspen
Serenade.....	Pierri
Mary Morrison.....	Scotch
The Kerry Dances.....	Molloy
Meet Me by Moonlight Alone.....	Wade
If I Were King.....	Campbell-Tipton
Wages of Fighting Men.....	James H. Rogers
Over the Desert.....	Lawrence Kellie

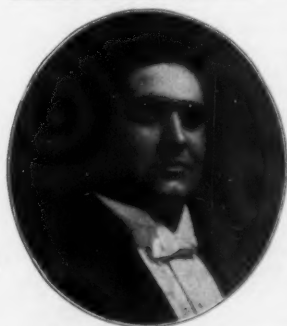
### Macmillen and Samaroff in Cleveland.

Francis Macmillen, the American violinist, gave a recital at the Chamber of Commerce Hall, Cleveland, Ohio, Friday evening, November 1. Olga Samaroff, the pianist, assisted by Felix Hughes, baritone, will appear in the same hall Friday evening, November 8. Both recitals are under the local management of Adella Prentiss Hughes.

The Fortnightly Club, of Cleveland, opened its season in the Chamber of Commerce Hall last night (Tuesday, November 5). The program included a song recital by Felix Hughes, followed by a performance of "In a Persian Garden," by Mrs. Seabury C. Ford, soprano; Mrs. F. A. Seiberling, contralto; Harry P. Cole, tenor, and Mr. Hughes, baritone, with Mrs. Hughes at the piano.

### Carpi Pupils in Opera.

Vittorio Carpi, the baritone and singing master, now teaching in Florence, Italy (formerly in Chicago and New York), is the teacher of Jenny Osborn Hannah, who has achieved a fine success at the Grand Opera in Leipzig. Miss Hannah has distinguished herself as Donna Anna in "Don Giovanni," as Sieglinde in "Die Walküre," and as Senta in "The Flying Dutchman." Another Carpi pupil, also an American, has recently scored a success in Cleveland, Ohio, as Leonora in "Il Trovatore."



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## Manhattan Opera House—Opening of the Season.

Oscar Hammerstein has ratified the promises he made and kept by opening his second season of grand opera on Monday night, and with such adherence to the principles he had adopted that the musical world is justified in expecting a season of brilliant performances.

It was also artistic to begin with "La Gioconda," because Ponchielli represents the bridging over from the old to the new style of Italian opera, and as Hammerstein is to give both schools ("Trovatore," for instance, on Saturday night), it seemed fitting to show how the transition can be made an adaptable illustration. But we are not engaged in any polemics on Italian opera. Readers of a paper like this (although there is no other like it) are supposed to have passed the period of academic discourse and are therefore very apt to know as much, if not much more, about the course of the art musical than the scribes and pharisees themselves believe they think they know.

Mr. Hammerstein has one definite object and that is to give opera, grand opera as we call it in English, opera being, however, sufficient, he took the word grand, the French word meaning great, and bodily impounded it on opera, but opera should be the title, and he knew that opera did not mean the singing of a few solos or arias by star performers, but the singing of star performers plus many other essential things necessary for a complete opera production. Hence what do we get when Hammerstein serves us? We get stars and we get choruses and we get orchestra, and orchestra and stars and chorus together, otherwise ensemble and other singers doing their parts to round it all off surrounded by mise-en-scene, ballet and light effects. Such is opera and such is the opera at the Manhattan, and, therefore, it is good to go there, to listen and to see and to enjoy and to study, for we can study, too, as we behold the work—the opus—as the composer intended it.

On Monday night this cast was offered, with Cleofante Campanini conducting the whole business:

Nordica.....	La Gioconda
De Cisneros.....	Laura
Gerville-Reache.....	La Cieca
Zenatello.....	Enzo
Barnabe.....	Ancona
Alvise.....	Adamo Didur

Madame Nordica made her first appearance at the Manhattan. It was a broad and noble characterization, and there is no role in the whole repertory more adapted to the Nordica style than the one named as the great picture of Leonardo da Vinci. Her voice was as fresh, free, powerful and brilliant as at any time in her career, and she held the role in the grasp of strong authority. She was most artistic in the concerted parts where she gave to every one a generous opportunity to sing without the eclipsing process with which the stars are so apt to overshadow their satellites. De Cisneros has other roles that give her voice a broader field and that permit of a variety of utterances which are limited in "La Gioconda," but she is thoroughly au fait and gives a remarkably fine account of thoroughness in operatic culture from the ground up. This American singer has set an example of what can be accomplished by talent supplemented by force of character and hard work. She is now installed in the foremost rank of the opera personnel. Nordica has suggested to her to adapt her voice to soprano singing and the advice is admirable for De Cisneros has a voice timbre that, with study, will develop quickly into a dramatic soprano.

Mme. Gerville-Reache sings. Now, then, when we say that some one sings it means about everything that can be said. Voice, quality and volume; delivery, with repose and artistic balance and phrasing, which is the music of the singing, to make the judicious glad. It was one of those moments, in the first act it happened, that make one say "superb," that is, there is really nothing more to say.

It was a genuine opera night with all New York at hand to show Mr. Hammerstein what faces him, and he was called to the footlights and said: "Ladies and Gentlemen. At the beginning of a season a manager is usually called out to make a speech and then usually makes a fool of himself. I shall only say that I thank you heartily for your appreciation of my efforts. If you will be the same at the close of the season as you are tonight, that will be all the reward I can ask."

Many of our Latin friends were present to hear the new tenor chiefly. Zenatello has been singing outside of Italy at Covent Garden, and has a powerful voice which he might help by checking some of the forced notes in the middle register, and by a more judicious breath control. But it is a good quality and in the last octave splendidly vibrant and full of vocal life. He is a valuable adjunct to the Manhattan forces and after a debut night, will gather in his nerves and sing with more confidence. Then we shall know more about him.

"La Gioconda" will be repeated on Friday night. Every

opera patron should hear it. On Tuesday afternoon—yesterday, Election Day—"Carmen" was given to a packed house. Dalmores, Crabbe and Gillibert, with Bressler-Gianoli as Carmen, and the ladies, Zeppilli, Trentini and Giacomini in the cast. Tonight Berlioz's "La Damnation de Faust" is on. Renaud and Dalmores and Jeanne Jomelli doing the honors. Altogether it seems as if we are to have a large opera season.

### Pfitzner for Strassburg.

Hans Pfitzner's appointment to the post of director of the Conservatory at Strassburg (as first told in THE MUSICAL



HANS PFITZNER.

COURIER) now is definitely confirmed. He will enter upon his duties in 1908, but already conducts the subscription concerts of this season in Strassburg.

### Caroline Gardner Bartlett's Career.

A summary of Caroline Gardner Bartlett's career shows that she has worked in more lines than almost any other American singer. She made her debut in oratorio under Carl Zerrahn; sang at seven symphony concerts with Paur; appeared with the Thomas Orchestra in festival work under Vanderbilt's patronage; has been associated with Henschel, Mollenhauer, Chadwick, Damrosch, Dresel, Hamlin, Dudley Buck, Jules Jordan, with the Kneisel, Adamowski, Kaltenborn and Dannreuther organizations; has appeared before prominent clubs of Brooklyn, Providence, Cincinnati, Columbus (Ohio), New York State Musical Association, vocal and choral societies, and at two Worcester festivals. In recital work Madame Bartlett has appeared in every city of importance as far West as Chicago, and was sent to the Women's Congress as Boston's representative soprano. She has appeared in concert and oratorio work with Nordica, De Pachmann, Joachim, Campanari, Paur, Aus der Ohe, Maud Powell, Heinrich, Nevin, Johns, Baermann, Schulz, Carl Faelten, Wulf Fries, Mrs. H. H. A. Beach and others. She is an honorary member of the Theater of Arts and Letters and one of the original members of the Thursday Morning Club, of Boston. In her teaching of the singing voice Madame Bartlett works with the individual, and to use her own words, the results are "delightful and absolute." Her widespread fame for the singing of children's songs was exemplified at a last season's "morning" at the Westminster, when a large and distinguished audience of both adults and children attended. In each song she was inimitable, and proved that another field of art has been invaded, and in which she artistically excels.

### Schulz Leaves Damrosch.

Leo Schulz, the well known cellist, and a musician of fine attainments, who declined membership in the newly organized Symphony Orchestra here, is open for solo performances. All applications for his services are to go to Henry Wolfsohn's Bureau. Mr. Schulz is an orchestral conductor himself, and can be secured for the direction of artistic orchestral performances.

### THE A. B. CHASE PIANOS.

When a piano manufacturing institution has but one ideal and that is to make an instrument of a high order of musical merit; when all its energies are bent toward that one object, which embraces the knowledge of tone, knowledge of music, knowledge of the acoustic laws of physics, a study of proportions and scientific care in the selection of material and of the measurements and plans of musical instrument manufacture, there is no question, everything being equal, that a great product will be presented to the musical public. For many years past the A. B. Chase Company, whose factory is located in the city of Norwalk, Ohio, but whose instruments are all over the United States, has been identified with such a course and has created an instrument which is today acknowledged as one of the works that are called by the name "beautiful," for it is the beautiful that is sought for whenever there is a conscientious desire for an artistic perfection.

Many musicians, who were in former years astounded at the A. B. Chase pianos because of the fact that they were not made in one of the larger cities, have by this time become accustomed to the character of the instrument, and some of the largest houses identified with the musical industry of the United States are representing in various sections of the country the A. B. Chase pianos and have distributed, by this time, thousands of them among the best class of people who cultivate music and among professional people who have been attracted by the quality of the tone, by the sympathy of the touch and by the capacity the instrument, which enables them to express musical dynamics as they seek to enumerate them and give them the opportunity to play the compositions of the masters in an ideal manner, consistent with the poetry and genius of the works.

This medium, the instrument, frequently stimulates the player to still higher ideals and consequently he becomes attached to it; it becomes a part of himself, and this identification is the basis of the reputation of the piano because it becomes a generalization among musicians. The reputation, therefore, of the A. B. Chase piano in the musical world is based upon the merits of the instrument and the great results obtained by musicians in playing.

There has been no cessation of energy in the application of all experiences toward the still higher perfection of these pianos, if that were possible, but the company has been experimenting in all directions and has lately succeeded in producing a player, attached to the piano, both upright and grand, that enables the performer to accomplish some wonderful musical results. This player attachment is called the Artistano and it is so arranged that it is hardly visible—in fact, it is not visible at a glance when attached to the upright or to the grand piano. The roll-playing mechanism, which is used commonly in upright pianos, in front of the instrument and exposed through the pushing of a slide, and which has not yet been attached to any grand pianos except in a visible form, consists with the A. B. Chase piano of a hinged attachment that falls under the keyboard, out of sight, in both instruments.

It is not the intention here to go into any details of the construction of this remarkable attachment. It is merely desired to give, in a general way, this statement, that it is an accomplishment which no other firm engaged in these modern applications of the piano has succeeded in producing. It is a novelty; it is striking; its effects are remarkable and the whole mechanism in its relation to the piano gives amazing results. And the first thing to be said regarding this is that these results are all of a high musical character. There is nothing mechanical about it in the least, except merely the fact of the attachment; but the effects that can be produced, particularly in conjunction with the beautiful quality of tone and the remarkable suppleness of the action of the A. B. Chase piano, are of such a character that they appeal to the best musical instincts, and can be applied to the production of the master works of the piano or those that are arranged for the piano with marvellous results.

The gratification in making these statements regarding the A. B. Chase piano comes from the fact that any one—any musical judge, any pianist, any musician—can find them verified at once by playing upon those instruments. Moreover, the very fact that they have been successfully represented by the greatest firms in the musical line in this country, who have succeeded through them in bringing to their establishments a clientele consisting of the very best elements of art in each of the respective communities—that fact is of more value and establishes a higher credit for the character of the A. B. Chase pianos than anything that can be said about them. It would be a supererogation at the present day, after the many years of the manufacture of these artistic pianos, to add fulsome praise, when their general character and their standing are acknowledged as a matter of fact throughout the whole country. In fact, the A. B. Chase piano is one of the permanent institutions in the musical development of the United States.

The local premiere of Giordano's "Fedora" took place recently at Bassano, Italy.



## BONCI COMING FOR THE SEASON OF GRAND OPERA.

Alessandro Bonci sailed from Hamburg for New York on the Amerika, and is due here on November 9. As is well understood by the devotees of grand opera, this eminent tenor returns to New York under an inflexible contract to sing exclusively this season at the Metropolitan Opera House. The public has a pretty good idea of the difficulties Conried had to overcome before his negotiations with the singer were brought to a satisfactory conclusion. All the conflicting rumors about Bonci are set at rest by the unequivocal announcement that he will sing with the Metropolitan forces during the long season that will begin November 18. It is a truthful statement to declare that many educated operagoers and many capable critics coincide in the honest belief that Bonci is the greatest of all living tenors. They base this opinion upon his voice and the way he uses it. It is not necessary to multiply superlatives or to employ phrases of high adulation in the attempt to make a verbal measurement of his artistic stature. To praise Bonci's voice and art is equivalent to painting the lily and gilding refined gold. The tributes bestowed upon him in every city where he has sung, if gathered and put together in a volume, would make a big book. Taken at random from a multitude of press notices are the following:

It was in the presence of a very large audience that the great Italian tenor, Bonci, gave the first of the ten concerts at the Kursaal in Ostend. The celebrated singer has a charming voice, which he uses with an art absolutely marvelous. It is wonderful, in the interest of the public in the most high degree in the old songs of "Mignon" and "Martha" and obtains the most enthusiastic acclamations.—Ostende Le Journal.

On Monday the sixth concert by Alessandro Bonci was given, like the others, in the presence of a packed house and a very enthusiastic audience. To hear Bonci is a real charm, being the art of singing brought by him to the highest degree. What softness and what flexibility in his vocal organs; what perfect art in controlling his wonderful voice to obtain such gradation of tones! This Italian singer found again the same success, justified by the most perfect art in the interpretation of all numbers of the program, arousing the greatest enthusiasm of the public. It seems impossible to join with the most marvelous voice such a pure style, perfect phrasing, and a vocal technique such as Bonci possesses.—Ostende L'Echo.

The fifth concert by Alessandro Bonci was given on Thursday, August 24, and the large hall was crowded, as at the previous concerts. At every appearance Bonci arouses the greatest enthusiasm. The management of the Kursaal found in the engagement of the great Italian tenor a gold mine of financial results.—La Saison d'Ostende.

They adopted the way to appropriate to artists title of sovereign; the King of Violinists, the Prince of Tenors, etc. Well, yesterday we heard at the Kursaal in Bonci the Emperor of Tenors, considering that a short time ago another Italian singer was called the King of Tenors. It is impossible to dream interpretation more fine, more perfect, more sublime. Bonci, in possession of a splendid voice, obtained at each appearance a very high artistic success.—L'Indépendance Belge.

We cannot find words to express to the famous tenor, Bonci, once more our admiration for his great art, and be interpreters of the high sentiments of admiration that the public have for him. But we know at what degree the public is happy at all of his appearances. We can say that never before in Ostend has any singer been received with more enthusiasm than Signor Bonci.—Le Carillon.

Never before was the large hall of the Kursaal so crowded as last evening. This was the result of the golden voice and superior talent of Alessandro Bonci. What a marvelous singer! In the aria of "Faust," "Nina," by Pergolesi; "La Violette," by Mozart; aria in "Rigoletto" and in the Serenade, by Sinigaglia, Bonci displayed an art that was perfect. We do not exaggerate in saying that Bonci is the master of all living tenors.—L'Indépendance Belge.

Alessandro Bonci, on Thursday, triumphed at the Kursaal in a way to make jealous all tenors of the past, the present and the future. There were ovations, encores and great enthusiasm displayed after each solo by the famous Italian tenor. Never was Bonci more a master of his delightful voice and of his marvelous talent. It was a charm to hear him and the crowd in the large rotunda of the Kursaal amply demonstrated its appreciation.—Paris Le Figaro.

The name of Alessandro Bonci was enough to bring to the Kursaal the largest audience of the season. The great Italian singer was received enthusiastically, and his success took the proportions of a triumph. In all numbers of the program Signor Bonci showed an art supreme, charming amateurs, professionals and musi-

cians by his incomparable voice and perfect phrasing. Other tenors may be given royal titles, but surely this artist is the prince of singers.—Paris Le Matin.

It was with the greatest enthusiasm that the public of the Kursaal at Ostend received the tenor, Bonci, at his "réentrée," and such a reception was deserved by him. What a marvelous singer! The way in which he interpreted the compositions of the Italian and French school makes of him the first of all tenors.—Paris Figaro.

About Bonci. We must give him the palm. On Thursday he was successful, but Sunday marked for him, we think, the greatest triumph of his artistic career. We have praised so many times his marvelous qualities as a singer that it is not necessary to repeat our panegyrics. The best proof of esteem to an artist is the continuous "bis" and "rebis" that the public enthusiastically call to the favorite. Bonci, during last season, was a surprise for the public of Ostend, but this season it was a charm, a delightful charm, to hear him. In the Italian classic music Bonci was an eminent interpreter, but in Mozart he was marvelous, unique.



ALESSANDRO BONCI.

and the public of Ostend acclaimed him as the greatest living tenor.—Paris Le Carillon.

Thursday evening at the concert with Bonci, the large "rotunda" of the Kursaal, although having a capacity of 6,000 people, was too small to admit all of the crowd who were anxious to hear this marvelous tenor. It was the general opinion that it would have been impossible to sing better than Bonci sang last Sunday, but on Thursday evening he exceeded that record. At each solo the public showed such enthusiasm as broke all records at the Kursaal, and the great Italian tenor, grateful for the warm reception, tripled the program, singing each solo three times.—Paris Le Carillon.

The Anglo-American Illustrated Gazette, of Paris and Ostend, published this remarkable article about Bonci in its edition of August 31, 1907:

The present season at the Kursaal, Ostend, has been perhaps the most successful one on record, and certainly one of its greatest features has been the appearance of the renowned tenor, Signor Bonci. Signor Bonci has arranged to sing every Thursday and Sunday during the season from August 9 to September 9. It requires no word of ours to add to the lustre that this most marvelous singer has now attained. The enthusiasm that has already encountered him has been as immense as it has been spontaneous and unanimous.

On Thursday, August 8, and Sunday, August 11, the immense hall was completely filled with a brilliant and critical audience—indeed, it is reckoned that over 12,000 people were present in a building whose nominal capacity is supposed to be for 6,000 only. But on Thursday, August 15, and the following Sunday, even this huge

number was exceeded. Over 14,000 people attended, and for the first time in the history of the Kursaal at Ostend its doors had to be closed against all newcomers.

Thursday was a gala day in Ostend, and the people flocked in huge crowds to hear the great tenor. Signor Bonci sang "Zara," "Fedora," "Andrea Chenier," in the most marvelous and artistic way, and seemed, if it were possible, even to eclipse all his previous efforts. The audience was quite carried away by the wondrous beauty of his voice, and the ovation Signor Bonci received at the close was a record, even for the Kursaal.

And these huge audiences were keenly appreciative, and the great tenor's operatic selections were encored again and yet again. It is marvelous to note how, whenever the announcement of Bonci's name has been made, the people assemble for whole hours before the concert time, and every seat and all available standing room has been occupied long before the program begins. We do not recall any occasions that have caused more enthusiasm among the large and cultured audiences of the Kursaal than the appearance of this wonderful singer. He seems to have perfectly "gripped" his hearers; not a note is lost, nor a phrase unappreciated. His rich, mellifluous and sweet voice fills every corner of the hall, and the close of each song is followed by a continued, earnest roar of applause, again and again repeated, that witnesses to the deep emotions on which he has played of all those present. His repertory has hitherto been entirely Italian, and we mention as some of the beautiful airs that have been most felt and loved, "O Paradiso" and "Vivo il vino apermagento," in which his topmost C note was magnificently rendered, as it has seldom been rendered before. Other favorite operatic airs are "Recondita armonia," from "La Tosca," "Che Gelida Manina," from "La Bohème," and "Cielo e May," from "Giocanda." Of these, in our opinion, the most beautiful is the "Che Gelida Manina," in which he held the audience spell-bound. His notes, clear and silvery, that seem to magnetize his hearers, his marvelous phrasing, his distinct articulation, his portamento, that is sublime, are all traits that assuredly stamp Signor Bonci as one of the most wonderful artists that the musical world has yet welcomed. All our English and American readers will be pleased to hear that Signor Bonci is returning to London, and will sing in the opera during the whole of the coming autumn operatic season.

The above critiques are only a few of those published in the French newspapers. Others, just as laudatory, have appeared in the most important European journals. The wonderful success which Bonci achieved in New York last season is so fresh in the minds of the musical public that it need not be referred to in this article. It is truly "Bonci the great!"

### No Need to Care.

A new Lehar operetta, "The Messenger of the Gods," met with only scant success in Hamburg recently.

### New York Composer Fails.

A cable from Berlin states that Max Vogrich's opera, "Buddha," excerpts from which were done at the Berlin Singakademie in concert form, was not a success with the public or the critics.

### Eberlein to Visit Us.

The famous German sculptor Eberlein, pictures of whose works were published recently in THE MUSICAL COURIER, will sail for New York from Europe on November 14, and is to make an extended visit to this country.

### Kayzer Returns.

Samuel Kayzer, who has been in Europe for some time, returned recently to New York City and reopened his studio at Carnegie Music Hall.

### New Philadelphia Paper.

The Fortnightly is a new Philadelphia paper, edited ably by Philip H. Goepf. It is devoted to art, literature, music and general questions of the day, and handles its material fearlessly and well.

## NEW YORK SYMPHONY CONCERT.

New York's orchestral season was opened last Saturday evening, November 2, at Carnegie Hall, with a concert by the newly reorganized New York Symphony Orchestra, under the leadership of Walter Damrosch. The occasion marked also the debut this season of Fritz Kreisler, a violinist beloved of our public. The full program follows:

Prelude, Lohengrin.....Wagner  
Symphony, No. 4.....Schumann  
Concerto for Violin.....Brahms  
Andantino, Scherzo, from String Quartet.....Debussy  
Spanish Rhapsody.....Chabrier

From a circular sent out by the New York Symphony management a few days ago, local music lovers were made aware that a movement had been started and was well under way which aimed at providing Walter Damrosch with an orchestra of ninety-five men who were to be engaged at a fixed salary per season and rehearsed regularly and frequently in the manner of permanent organizations like those of Boston, Chicago, Philadelphia, etc. The circular also set forth that the New York Symphony Orchestra would give eight Saturday evening and twenty Sunday afternoon concerts this season, and as the final guarantee of good faith and solid financial support, a list of many of the city's wealthiest persons was given as the directors and associate members of the enterprise. That means, as such matters are understood nowadays, that those who have pledged their services in the good cause have also proved their earnestness by practical contributions in real cash. All this is as it should be, and every lover of good orchestral music will rejoice to think that it has been made possible for New York to have at least a tentatively "permanent" organization out of which the real thing may ultimately grow. THE MUSICAL COURIER often has pointed out that without money there can be no first class orchestral music, for first, foremost and all the time, many rehearsals are necessary in order to secure high standard performances, and players in orchestras will not rehearse frequently or in fact at all unless they are paid for the time so spent. If it depended on the players alone, we would have no symphony orchestras, for they do not play as a matter of pride or from the mere desire to make music. Damrosch now being supplied with the wherewithal to procure the best men and to make them rehearse as often and as long as he likes, it is "up to him" as our vernacular expresses it, to supply this city with the kind of orchestral performance it has craved for years and seldom obtained. New York has its eye on Walter Damrosch, so to speak.

Be it said at the outset of this writing that the body which now constitutes the New York Symphony Orchestra, as exemplified in its playing last Saturday, is the best orchestra Damrosch ever has led here. This liberal statement should not be taken to mean that the performances were perfect and that we have not heard better in this town. No orchestra that ever existed could hope to attain perfection in a few weeks, but this one showed unmistakably the qualities out of which superior orchestral organizations are developed. The very faults of last Saturday were virtues in a certain sense, for they were obviously attributable to the eagerness and enthusiasm of the players and anxiety on their part to follow the conductor's lead in the minutest details. The brass section of the orchestra is full throated—too much so at present, in fact—and unusually accurate. The work of the chief horn and trombone players startled many old timers by its brilliancy and élan. The woodwind won equal honors with the brass and deserved them. The string complement is unusually full and satisfying in volume, and not lacking in the most delicate tonal shades where they were required. The "Lohengrin" prelude and the Debussy andantino served admirably to bring out these fine qualities of the strings.

The Schumann symphony, one of the most joyous and popular of all the works in that form, showed some of the interpretative irregularities already spoken of, but as their cause has been indicated, they shall not be dwelt upon at length in this account, nor shall any other criticism be made now.

The Debussy excerpts are gems of opalescent color in settings strangely original. This man of France who defies all our preconceived notions of melody making and the uses of harmony is on the path which leads to newness, and already the world has accepted him and is beginning to understand the marvelous musical message, he is preaching. A dozen years ago Debussy would have offended our ears; now, thanks to Strauss' blazing of the way, we have a better conception of musical beauty and its boundaries.

The Chabrier rhapsody ended brightly a concert that without it might have produced a tinge of weariness in some of the listeners. Every concert should end with a number of that kind—a Hungarian dance by Brahms, or a Slavonic dance by Dvorák, a waltz by Strauss, or some

of Rubinstein's ballet music, Massenet's or Moszkowski's morceaux, etc.—and it is to be hoped that Damrosch will follow up at the rest of the series the grateful departure he began at the first. It is a good way, too, to keep the entire audience in the house until the end of the program. Try it, Mr. Damrosch!

If mention of Kreisler has been left for this last paragraph, it is only because, in the nature of things, an orchestra always is more important than a soloist. No soloist in our mundane sphere, however, is of more real importance than Fritz Kreisler, when he plays the Brahms concerto as he did on this occasion. "Unser Fritz" long ago gave promise of rivaling the best players on the violin, and the promise now has developed into fullest realization. It would be an impossibility to name any living violinist who could have given a better account of the Brahms concerto than Kreisler, and even Joachim never put a more satisfactory performance to his credit, for his powers



FRITZ KREISLER.

had begun to decline very considerably before he believed in the Brahms concerto sufficiently to give it public performance. Kreisler literally made himself a part of the symphonic first movement, and afforded a noteworthy exhibition of what ensemble really means in its highest sense. He was worthily aided, it should be mentioned, by Damrosch and his men. Kreisler melted his solo part into the orchestral background, but where the solo episodes made individual display in place, he rose grandly to every requirement. In the cadenza he was a lion, and his perfect technical mastery, combined with his unflinching musicianship, almost compelled applause at a point where its appearance would have been an insult to the composition. In tone, in taste, in boldness and surety of attack, in temperamental delivery and in accuracy of intonation, Kreisler's performance was a real musical delight, and he made even the barren slow movement and the cheap finale of the concerto sound much less futile than usual. No encores were permitted at the concert, or else Kreisler would no doubt have been compelled to still with one or more the thunderous acclaim that greeted him after the finish of his number. Lovers of violin playing may look forward to some genuine feasts in the further appearances of Kreisler this season.

### Schumann-Heink's Enormous Receipts.

The sum of \$28,210 was realized at the concerts given by Madame Schumann-Heink, during the month of October, in the States of Pennsylvania and New York and New England cities. Crowded houses greeted the prima donna everywhere. The popular singer passed through New York (Sunday) on her way to Richmond, Va., where she will open her Southern tour.

### A Great Throng Grooms the Pittsburgh Orchestra.

PITTSBURGH, November 2, 1907.

No hoodoos hang over musical Pittsburgh. Witness the triumphant opening of the thirteenth season of the Pittsburgh Orchestra, Friday night, November 1. The house (Carnegie Hall) was sold out days in advance. Emil Paur, the conductor, received the warmest of welcomes, and the same sort of welcome was extended to the soloist, Madame Sembrich. The comprehensive program included the "Freischütz" overture; Beethoven's fifth symphony, and "Death and Transfiguration," by Richard Strauss, in addition to Madame Sembrich's numbers.

Emil Paur and the orchestra will have Paderewski to assist them at the next pair of concerts, Friday night, November 8, in Carnegie Hall, and Saturday matinee, November 9, at the Exposition Music Hall. The program consists of the Brahms symphony, in C minor; the Rubinstein piano concerto, in D minor; a group of piano soli; "Apprentice Sorcier," Dukas; excerpts from the "Damnation of Faust," Berlioz.

Pittsburghers are taking an interest in the popular concerts that Luigi von Kunits will inaugurate in the old City Hall, Thursday evening, November 7. The violinist and leader will have the assistance of Christine Miller, contralto, and Madame Sturkow-Ryder, pianist. The program is made up of works by Mendelssohn, Nevin, Raff, Paganini, Kolar, d'Albert and Herman.

Charles Heinroth will play numbers by Schubert, Janzen, Silas, Wagner, West, Mendelssohn and Dubois, at his organ recital Sunday afternoon, in Carnegie Hall.

Last week the Tuesday Musical Club presented a MacDowell program. Helen M. Treat performed the "Tragic" sonata, and the concerto in D minor, the second piano part being played by Helen Spencer. David Stevens, tenor, sang eight of the American composer's songs.

A free concert in the Carnegie Lecture Hall, Monday night, will enlist the co-operation of Ruth Bowers, violinist; Eva Kates, soprano; Maysie Walrout, pianist; Ruth Williams, pianist; Gertrude Bailey, accompanist. A strong program of numbers by Liszt, Rubinstein, Bruch, Chopin and Saint-Saëns will be given by the five young women.

### Success at the German Theater.

The performances at the German Theater, under the direction of Dr. Baumfeld, are progressing successfully, and in every way constitute a vast improvement over the slipshod methods and tasteless management that characterized the Conried regime at the German Theater and shocked the sensibilities of resident Germans. The biggest productions of Dr. Baumfeld have not yet been made, as he is wisely trying out his forces first and training them into his way of doing things. However, from what has already been accomplished, the skilled observer is safe in predicting that some of the dramatic happenings yet to come at the German Theater will in every sense constitute the chief events of our local theatrical season—stocked up as it is with cheap melodrama (always excepting "The Thief," at the Lyceum) and machine made musical comedy (always excepting "The Merry Widow," at the New Amsterdam). The plays with which Dr. Baumfeld is attracting his large audiences just now are the rollicking comedies, "Coulissenzauber" and "Die Grosse Gemeinde," and Schnitzler's three inordinately clever one act pieces, "Der Grüne Kakadu," "Literatur" and "Masken." Of the German Theater ensemble, the two individuals who have so far won the most pronounced popularity are women—temperamental Hedwig Reicher and beautiful Ella Hofer.

### Second New York Symphony Concert.

For the second Sunday afternoon concert of the New York Symphony Society, on November 10, at Carnegie Hall, the conductor has made a Dvorák program which will give a good picture of that composer's activities. The symphony will be the "New World," which in general popularity in this country seems to rank with Tschai-kowsky's "Pathétique." Other Dvorák works to be performed are the "Carneval Overture" and the "Slavonic Dances," both characteristic of his skill in developing the folksong and dances of Bohemia, the country of his birth and unflinching allegiance. Excerpts from the "Tertetto" will be played by the entire forty-six violins and violas of the orchestra, and a group of duets will introduce for the first time in America Eugenie and Virginia Sassard.

### Dayton Doings.

This week Mary Ella Cook gives her 262d piano recital at Dayton, Ohio. It is not quite certain whether it is hers, or whether it is a series of piano recitals, but it is number 262. She is assisted by Mabel Moran, a mezzo soprano, and Mabel Cook, second pianist. The probability is that Mabel Cook is a daughter of Mary Ella Cook, or maybe not. The accompanist of the vocal selections is Mr. Blumenschein. That means that they are going to be played as they should be played.





WASHINGTON, D. C., November 4, 1907.

Musicians are awaiting with joyful expectancy the opening of the concert season next week, when we shall listen to the first performance in any large American city of the opera "Tom Jones," by the English composer, Edward German. This will be given at the Columbia Theater, and Mr. German himself will be in Washington to superintend the rehearsals. The Philadelphia Orchestra concerts, under the local direction of Miss Cryder, begin on November 19, when Washington will have an opportunity of judging the merits of the new conductor, Carl Pohlig, and of greeting once again the pianist, Mark Hambourg, who was heard in Washington formerly in connection with a concert by the Baltimore Symphony Orchestra, under the direction of Jungnickel. As usual Miss Cryder and Mrs. Wilson-Greene have made many interesting announcements of recitals and concerts to be given in this city. Among these will be Madame Sembrich, who comes here under Miss Cryder's management.

Mrs. Bradley McDuffie, the soprano, has inaugurated a new idea which she carried out in the most delightful way last Saturday evening, and will follow up at successive studio recitals. She has studied something over twenty of the songs of Edward A. MacDowell and has them carefully memorized. She sings these with an interpretation thoroughly artistic and musicianly; but, happily, not for showing off. It is merely her aim to acquaint the people of Washington with MacDowell's songs. She will be assisted from time to time by other musicians in Washington who are interested in Edward MacDowell, and who can play his works or discourse upon his music.

Anita Heineck-Lloyd, the opera and concert singer, who opened her studios at 1406 H street last week, where she is occupying the entire second floor, possesses many valuable mementos which are displayed upon the walls of her rooms. Here are to be seen an array of certificates from such people as Mme. Desiree Artot de Padilla, of Paris; Profs. Otto Lessman and Ferdinand Sieber, of Berlin. Among the many interesting autographs are those of Liszt, d'Albert, Scharwenka, Joseffy, Jean de Reszke, Schumann-Heink, Teresina Tua, and Arma Senkrah. Mme. Lloyd's mission and earnest desire is to raise the comparatively low standard of music in Washington, and her hours for trying voices are from 11 a. m. to 1 p. m. every day.

A delightful treat in the form of a two-piano recital by Harold Randolph and Ernest Hutcheson, both of the Peabody, in Baltimore, is announced by T. Arthur Smith to take place November 12.

Elsa von Grave, of Berlin, who has been the guest of Mr. and Mrs. Sydney Lloyd Wrightson during the past week, made her appearance at two recitals and created at both a well merited amount of enthusiasm. She plays with soul, interpretation, technical finish and power. She is a great artist and can easily rank as one of the leading women pianists of the world. She gave two recitals last week; one at Mr. Wrightson's home, and the other at the residence of Mrs. James Sharp. On this latter occasion she was assisted by Mr. Wrightson and his pupil, Miss Reuter. Ethel Tozier was the accompanist.

The Washington College of Music inaugurates a new idea next week, when five members of the faculty will begin a series of daily lectures, one hour every day, upon their own special subjects. To these lectures students as well as those outside the college will be admitted. Mr. Wrightson will devote his hour to chorus work and lectures upon vocal music; S. M. Fabian will elucidate and illustrate everything which can come under the heading of piano technic; Wilberfoss G. Owst, the Baltimore critic and composer, will lecture upon musical theory and composition; Charlemagne Koehler will recite and talk of dramatic matters, and Sol Minster will deal with violin

construction and technic. This is a great innovation for Washington.

At Mrs. Oldberg's studio, Robert Cary Stearns has inaugurated a series of informal talks on his personal musical experiences and will dwell particularly upon the theater orchestras in this city—their poor size and bad proportions. He will blame the Washington public and Americans in general for putting up with such orchestras. He hopes to accomplish some good results from this work and he undoubtedly will. His compositions are very interesting and have been used here by orchestras and church choirs. He is a musician unassuming in his ways, but very talented.

Georgia Miller, the pianist, has announced a concert with Irene Dieterich, the soprano.

The musicale at the reading room for the blind in the Library of Congress this week was given by Ernest Szemelenyi, violinist; Flora Bernheimer, contralto, and Clara Moran Bernheimer, pianist. Next week we shall hear Mrs. B. F. Gilmore, contralto, and Mabel Linton, pianist.

James Caulfield, for many years a very prominent factor in the music life of Washington, but who retired for a few years, has regained his health, and will shortly become identified once again with church and organ music in this city.

"The Christian Pilgrim" was played in Washington this week, and composer William Furst directed the orchestra. He has written some unusual incidental music, which, when it is completed, will probably be ranked as very important work.

The Marine Band, under the direction of W. H. Santelmann, gave an excellent concert last Sunday night. The soloist, Robert E. Seel, distinguished himself by his splendid work.

The Chorus Club, under the direction of William J. Palmer, gave a very interesting concert in the early part of this week at one of the churches.

Florence Hill Hormess returned to the city some time ago and is busy with her classes.

Mr. Comstock's choir will repeat Gaul's "The Holy City."

#### Kubelik Opening Concert and Tour.

Daniel Frohman some time ago decided that the tour of 125 concerts he has arranged for Jan Kubelik should open in New York, but as many musical events are booked in early November for the city, thought it best to play the November and December time in the Middle West, beginning in Chicago (with the Thomas Orchestra), November 14, so that the violinist's appearance at the Hippodrome next Sunday evening, November 10, will be the only time, for the present at least, when he can be heard in New York. Assisted by the Russian Symphony Orchestra, Modest Altschuler, conductor, the following interesting program will be presented:

Overture, Tannhäuser	Wagner
Orchestra.	
Concerto, A major, op. 45	Sinding
Kubelik.	
Berceuse	Jærnelt
Hopak (Russian Dance)	Musorgski
In the Aul	Ippolitow-Ivanow
March of the Sardar	Ippolitow-Ivanow
Orchestra.	
Romanze, G major	Beethoven
Havanaise	Saint-Saëns
Kubelik.	
March Slav	Tchaikowsky
Orchestra.	
Witches' Dance	Paganini
Kubelik.	
Ludwig Schwab, Accompanist.	

#### Madame Sembrich's New York Recital.

Madame Sembrich's annual New York recital takes place at Carnegie Hall, Tuesday afternoon, November 12. The program, published in a previous number of THE MUSICAL COURIER, includes a group of old airs and songs by Scarlatti, Spohr, Paradies, Handel and Haydn, followed by a group of lieder by Schubert, Schumann and Brahms. The third group will consist of modern songs by Strauss, Arensky, Weingartner, Raff, Rogers and Mrs. Beach. Isidore Luckstone will assist at the piano.

#### Recitals by Augusta Cottlow.

Augusta Cottlow was unable to give the MacDowell program at the dedication of the new auditorium of Illinois State University, on account of her engagements in the East. Miss Cottlow was especially invited for this occasion. She has become famous throughout the country as an interpreter of MacDowell's works. Friday, November 1, Miss Cottlow played at Vassar College. She is booked for a recital in Boston, November 12.

#### College of Music and German Conservatory Concert.

The New York College of Music and New York German Conservatory of Music united in an annual "Faculty Concert" in Carnegie Hall last Sunday evening, an orchestra of fifty men assisting under Carl Hein, conductor (who, with August Fraemcke, are directors of the two institutions). All the soloists were members of the faculty, the concert thus going to show the public what sort of public executants the teachers of their children are. If this is the prime purpose, then that public must have been greatly gratified, as evinced in thunderous applause and demands for encores. William Ebann played a cello concerto by De Swaert, his chief merit being a flowing cantilene of sweetness and power; he had recalls. Louise B. Voigt, making her re-entree as concert singer, again demonstrated her beautiful voice, her upper tones being especially pure and ringing. She sang the "Freischütz" aria with authority, a broad sweep and sustained power which took hold of every one, bringing many recalls, and finally the song "The Year's at the Spring" as encore. This singer should be forced out of temporary retirement, and unless signs fail, this is to be the case. Greeted with affectionate esteem, pianist August Fraemcke created a veritable whirlwind of applause at the close of his playing of the Liszt concerto, the last movement of which was taken at a terrific pace; at the close he bowed on seven distinct occasions, stilling applause only by playing a Scarlatti classic. A difficult place had violinist Hjalmar von Dameck, in coming right after Fraemcke's popular success; and that he was able to hold his audience spoke much. Raff's little known "A la Hongroise" was his solo, followed on insistent demand for more by a little unaccompanied "Abendstille" of his own. Works by Rubinstein and Grieg opened and closed a very enjoyable concert, every number conducted by Carl Hein with firmness, authority and sympathetic following of the soloist. The large hall was completely filled.

#### Van Yox to Sing Haile Songs.

Theodore Van Yox will present a recital of the song compositions of Eugene Haile, the eminent young German



THEODORE VAN YOX.

composer, in Mendelssohn Hall, New York City, on Thursday evening, November 14. Mr. Van Yox has sung these songs in over a dozen cities in the country and they have always been warmly received. Mr. Van Yox considers that Haile's gift of composition is unmistakable and of a very high order and he feels confident that he must take rank with the best of our song writers. Mr. Haile will accompany his compositions at the piano.

#### Ganz Dates.

Some of the immediate dates of Rudolph Ganz, the pianist, are as follows:

Recital, Mendelssohn Hall, New York	November 8
Kneisel Quartet, Boston	November 12
Recital, Boston, Chickering Hall	November 14
Young People's Symphony, Carnegie Hall, N. Y.	November 16
(Beethoven C Major Concerto, rarely played.)	
N. Y. Symphony, Carnegie Hall	November 17
(In memoriam, the Grieg Concerto.)	
Recital, Buffalo, Chromatic Club	November 23
Boston Symphony Orchestra, Worcester, Mass.	November 26
Recital, Chicago, Music Hall	December 1

Various other dates during November are to be filled and Mr. Ganz has already been engaged for seventeen performances in January.

#### Downing's Concert, Newark, N. J.

George H. Downing, baritone, and director of the music at St. Luke's M. E. Church, Newark, N. J., announces a concert for Thursday, November 7, at 8:15 o'clock, when he will be assisted by George Oscar Bowen, tenor, and Helen Scholder, cellist. The baritone will sing songs by Meyerbeer, Gounod, Dvorák, Sieveking, Pontius, Messenger, Giordano, Schumann, Gluck, Bischoff, Pressel and Handel. A program of much variety and artistic arrangement is promised.

## MUSIC IN THE MIDDLE WEST.

KANSAS CITY, MO., November 2, 1907.

Missouri wishes very much that people should know that she owns Kansas City. Kansas City is equally desirous that it be understood that she belongs to Missouri and not to any other State. With true Southern etiquette of a State that "was slave befo' the wah," Missouri named one of her favorite cities for the State upon whose borders it lay, and has had for reward a troublesome confusion caused by traveling musicians, actors and other folk sending the city out of the State altogether, making of the god-mother mother, and otherwise disturbing local and postal relations. Kansas City belongs to Missouri (Mo.) and to no one else. The traveling and corresponding public, musicians in particular, are hereby duly notified—Kansas City, Mo.

Kansas City is one of the privileged few American cities that may rhyme with "New York, Chicago, San Francisco," etc. Lying in the cross roads between these, she unites the light of all of them with her own. It is not a flat place, either, if it is "Middle West." In fact, the territory is restless as a Tchaikowsky idea, extremely, picturesquely hill and valley, harmonized by quantities of fine trees. The Missouri River, upon whose banks so many of our comic opera tunes have been whistled into phonograph, is its Hudson. A little stream of water (called the "Kaw" and meaning "Kansas") joins the Missouri at this point. And this small frith it is which, sending a few stray door-steps across the Western border, gave rise in the first place to above rumors as to elopement of the entire city from the mother State.

This, too, is one of the few cities in the Union which has remained essentially and evidently a "man's town," as, for instance, Boston is a "woman's city." The men of Kansas City outnumber and outweigh the women, hold traditional place in public affairs, business activity and the masterful in mien. They hold, too, with the weight of opinion, the umbrella, parasol, fan and small white hand, and are not ashamed to have it known. It is insisted upon by visitors in the place that no one seeing the men of Kansas City could longer wonder at the happy acquiescence in this condition of things by the women or at the slowness in progress of all questions relating to "bachelor girl, business grit, suffrage" and other sufferings. Long may these traditions remain intact in this city of Kansas City (Missouri).

Kansas City holds easily 350,000 souls, almost wholly American or English speaking people. There is a notable absence of the foreigner, the egg-crate flat and the moving van. Most people own their own homes. There is a strong and growing instinct, too, toward the good behavior of our fathers, accompanied by some 320 churches. There are seventy public schools and three high schools (all having music taught in them), two notable private schools and two or three academies. It is a great wonder that, with the location, the climate, and the general trend upward of the people, there are not here more schools for the education of young ladies. Twelve or more prosperous piano warehouses flourish, one piano-player factory is near by, one piano house composes mandolins and guitars, and an artist named Rosenfield makes fine violins. The city is happy in possession of a woman's music club which studies and does helpful, progressive work as elsewhere. There is an Athenaeum Society also, a Philharmonic Chorus and choral and orchestral societies in a conservatory of music. Music, chiefly in educational form, has place in an Institute of Fine Arts. A band of unusually good standard and popularity, Hiner's Third Regiment Band, must not be forgotten. Mr. Hiner is now in New York increasing the value of his musical resources. Three schools of expression help music work. For our musicians everywhere lack experience in this important feature of art conviction. An Apollo Club of forty is conducted by a leading organist-pianist, and there is a school for college preparation.

Music lovers, non-professional but intelligent and responsive, are numerous in this section. Many of them are liberal to music in a praiseworthy degree, others are rapidly learning that eating, drinking, wearing expensive clothing and having selfish material luxury are not the best promoters of happiness. There is much music in the homes. Parents are adding serious instruction to public school commencement, and many gifted children give bright promise for the future.

As to entertainment in Kansas City, the Metropolitan Opera comes here and almost everything good that is passing and is wanted. Always, of course, the Savage opera companies in their varied forms, and which are greatly esteemed by the people. Schumann-Heink, Calvé, Homer, Nordica, Melba, Alice Nielsen, Rudolph Ganz, Lhévinne, Carreño, Rosenthal, Paderewski, Hambourg, Kubelik and Creatore are among the best class artists who come. Kansas City "goes wild" over Creatore, and fills any house in which he may play as often as he comes. People who are now reading about Cecil Fanning are hoping that he, too, may join the ranks of our favorites. The people here

stand for the expressive, dramatic type of vocalization which Mr. Fanning, Clifford Wiley, Calvé and others of that attractive class employ. The dead vocalist, who has nothing but throat to offer, does not draw, and should not. Augusta Cottlow is being talked about, and will probably be heard this season. Grace van Studdiford has been here. The great Calvé is holding the limelight at the present moment with her attractive pictures, endless stories of her fame and beauty and announcements of her appearance on the 9th.

Alice Nielsen is a Kansas City girl now known to fame. Elizabeth Parkinson (Parkina) is another. Judge Parkinson, the latter's father, is living here, and was one of the proud auditors at the appearance here of his daughter, singing in company with Melba. She commenced in that nursery of the prima donna, the church choir, and was sent abroad by general acclamation and considerable assistance. Miss Nielsen sang in the Cathedral choir. The immortal "Hiawatha" (the other one) had its birth on the banks of the Kaw. Charles Daniels (Neil Moret) was connected with one of the music houses here. He was discovered as a musician before being tossed into international fame by his bit of radiant grace so unmistakably expressive of the youth, hope, clean eyed frankness, buoyancy and genuine sweetheart sentiment of a city uniting the best of our South and West in its veins. Mr. Daniels is now in Detroit, his mother and sister (Miss Bessie) living here. Charles Johnson, another young music writer, has now come to the front, deservedly popular, of advanced tendency, but, alas! also pluming his wings for flight to more Eastern fields. Harry Kelly is also writing, and Mamie Williams is becoming known in this line.

There are in actual sight and count in Kansas City 427 music teachers, including piano, singing, small string, organ, band instruments, and schools of expression. Many of these teachers are of the progressive, intelligent type, who do not stand still, make excuses, or complain—large minded, honest, able imparters of what they know, as well as skilled in their several branches. Many of them have been several years in Germany, France and London. Not a few are pupils already of such, and many can point to pupils filling important positions in the country and city. Many are not yet known either to fame or press, or, alas! to the general public, whence pupils come. Much interest attaches to the coming to town this season of Emil Liebling, from Chicago, to give lectures and recitals. His name has preceded him, and teachers as well as students are on the lookout for much that is interesting and instructive.

Kansas City music teachers are blessed with an immense surrounding territory from which to draw. As many as ten thriving towns figure in her circuit. THE MUSICAL COURIER finds hosts of young people, not so young people, and still younger ones in these several centers, all interested in music; many talented, many desiring music knowledge for the sake of being intelligent about it, promising concert and choir singers and players, and several teachers, earnest seekers after advancement in their specialties. It is largely up to Kansas City to meet this demand, and many Kansas City teachers are amply capable of so doing. It is a question of natural selection, of suitability of temperament and personality who shall teach whom. A few teachers are already so well known that they do not desire to enlarge their lists. Others are not yet thoroughly launched.

Headquarters of THE MUSICAL COURIER are in the Carl Hoffman piano rooms, 1108 and 1110 Grand avenue, Kansas City, Mo. News of music and musicians, studios, choirs, schools, musical homes and promising talent earnestly requested. Callers welcome. Correspondence invited.

O. H. TIEDE.

### IMPORTANT FROM INDIANAPOLIS.

INDIANAPOLIS, Ind., October 24, 1907.

To The Musical Courier:

Since last year I have seen from time to time, and also for the stretch of several months, an advertisement in the columns of your paper, the tenor of which is not consistent with the actual facts, and besides it may prove detrimental and harmful by giving to the public the impression that the Philharmonic Orchestra and Schaefer Orchestra are one and the same organization. I refer to the advertisement of an Indianapolis musician, Ferdinand Schaefer, formerly a member of the faculty of my conservatory. Our business relations were discontinued in the summer of 1906, and I engaged Johannes Miersch, who since has been acting as the head of the violin department, and also as conductor of the Indianapolis Philharmonic (Symphony Orchestra), which, in the month of October, 1906, was reorganized and incorporated under the charter of the State of Indiana. The aforesaid gentleman, notwithstanding his agreement not to teach in the city of Indianapolis after the expiration of his engagement, forthwith opened a violin studio in North Meridian street; but

we are far from opposing him in this direction; on the contrary, he has our best wishes for the success of his private enterprise. But not satisfied with this, he founded a rival orchestra organization to my orchestra, the Philharmonic, calling it Philharmonic Orchestra, which, as every one knows, is only the English translation of the French word Philharmonie as regards an orchestra enterprise. Since he was apprised of the fact of our enterprise being incorporated, he changed the name of his orchestra to that of Schaefer Orchestra, and this would seem to settle the controversy and satisfy everybody concerned, were it not for the fact that Mr. Schaefer now continues to advertise himself as conductor of the Philharmonic Orchestra in the columns of your paper, whereas Johannes Miersch is the actual conductor of that organization, and deserves all the credit for his efficient work. We give the gentleman, however, the benefit of the doubt, and are inclined to suppose that since he changed the name of his enterprise to the Schaefer Orchestra he overlooked the advertisement in your paper and forgot to give orders to remedy the mistake. Also are we convinced that if your office will kindly make him aware of the fact, he will immediately take steps to set matters right. Thanking you in advance for this service in our behalf, I beg to remain,

EDGAR M. CAWLEY,

Director Indianapolis Conservatory of Music.

### Indianapolis Musical News.

INDIANAPOLIS, Ind., November 2, 1907.

The Indianapolis Philharmonic, Incorporated (Symphony Orchestra), a creation of Edgar M. Cawley, the director of the Indianapolis Conservatory of Music, is now in its fourth season. It is not the successor to Karl Schneider's symphony enterprise, which flourished here for a number of years, but was founded independently, and in fact operated its first season alongside of Mr. Schneider's orchestra, until this organization discontinued its artistic activity. It was in this way that, for one season at least, Indianapolis enjoyed the possession of two local orchestral organizations. Since that time the Philharmonic has given three or more concerts each winter, partly with local soloists, partly with artists from other cities and from Europe, among them Anton Hekking, cellist; Rudolph Ganz, pianist; Mrs. Willard S. Bracken, contralto; Ada Conner, soprano; Raymond Lynn, tenor; Florence Atkins, alto; Virginia Listemann, soprano; Johannes Miersch, violinist; Christian Frederic Martens, baritone; Emiliano Renaud, pianist, and others. These concerts were first given at the English Opera House, but since last season have been transferred to the excellently adapted Caleb Mills Hall, and are now under the conductorship of Johannes Miersch, formerly of Berlin, Germany. Under his baton the Philharmonic performed last winter with its orchestra of sixty-five musicians a number of classical and modern works, among which Schubert's "Unfinished Symphony"; "Le Rouet d'Omphale," by Saint-Saëns; overture, "Leonore," No. 3, by Beethoven; "Die Meistersinger" vortspiel; Goldmark's symphony, "Rustic Wedding"; "Indian Rhapsodie," by Paul Miersch, and "Kaiser March," Wagner. The first of this season's concerts will take place December 16, at Caleb Mills Hall, when Emiliano Renaud, at present with the piano department of the Indianapolis Conservatory of Music, will play Schumann's A minor concerto, besides Weber's "Concertstück and Liszt's "Hungarian Fantaisie." The orchestra will perform Massenet's overture, "Phédre," and prelude to "Lohengrin." The second concert will take place at an early date after the new year, and will present Schumann's first symphony in B flat major; overture, "Robespierre," by Litolff; Saint-Saëns' "Festival March" (Edward VII), and two pieces for strings by Edvard Grieg. The conductor, Johannes Miersch, who is equally well known as a violinist, will play Mendelssohn's violin concerto with the orchestra. Later programs will be announced in some future issue of this paper.

The Philharmonic is, as formerly, under the direct management of Edgar M. Cawley, whose talented wife, Sara Scorgie-Cawley, occupies the chair of concertmaster at the head of the violins. The organization was christened originally after the Berlin Philharmonic, and the word is simply the German or French form of the word Philharmonic Orchestra, and the title has been incorporated under the charter of the State of Indiana as a symphony orchestra since last season.

### Schenck's "Dedication."

Elliott Schenck has just completed a composition for male chorus entitled "Dedication." This work is not to be published, but is for the exclusive use of the Schubert Glee Club. It is religious in character and is to be sung "behind the scenes" before the beginning of each concert. The words are by Mrs. M. R. Haskins, a daughter of Hon. Theodore Runyon, formerly United States Ambassador to Berlin, and are as follows:

May He who rules in perfect love  
Accept our hymns of praise;  
And bless us from His throne above,  
As we our voices raise.





HOTEL NOTTINGHAM,  
BOSTON, Mass., November 2, 1917.

A concert of French romantic music, with an orchestra of sixty-four professional players, the principals being from the New York Symphony Orchestra, was given under the direction of Albert Debuchy, a former player in the Boston Symphony Orchestra and of the Opera Comique, Paris. Charles Glibert, baritone, assisted. In view of the fact that Boston makes certain claims, where was the proof made manifest on the evening in question? Jordan Hall had been selected, and has it not its worshippers? The proper publicity had been given to a program of extreme interest, and of that kind of music of which we should possess some knowledge at least; the patronage of leading social spirits had been secured—yet the audience did not fill the hall to its doors, as it should have done. Such a program as Mr. Debuchy planned and carried out so professionally must be an acquisition to any list of musical attractions in any place. Mr. Debuchy's conducting, this being his debut, as it were, should not be criticised in considering some who pose as conductors in our midst. He was thoroughly spirited and sympathetic. The program was a most brilliant success in its conception and execution; the unique and beautiful arrangement of the program book with which friends were supplied; the selection and quality of the orchestra; the sympathetic appreciation bestowed by all concerned, and the authoritative singing of Charles Glibert, of the Manhattan Opera, were notable features. The final number, "Jocelyn, scene du Bal" (Godard), and Massenet's number, also the "Samson and Delila," were beautifully rendered. Mr. Debuchy and his players received rapturous applause, and a large wreath was presented to the conductor.

Augusta Cottlow has proved her playing to be worth the hearing, and when she appears at Steinert Hall on Tues-

day afternoon, November 12, she will without doubt be greeted by a great audience. She has been called "the poet of the piano," and has large and fluent technique and much individuality in her work. Her many appearances with the leading organizations of America show that she excels in her art, which, considering the vast array of players, counts for absolute success. Although young, Miss Cottlow is a profound musician. It will be interesting for the Chopin lover to hear her read his berceuse and barcarolle, op. 60. She promises, too, to play MacDowell's "Sonata Tragica," op. 45, and two Debussy numbers, closing with the Liszt tarantelle, "Venezia e Napoli." Her Berlin, Dresden, Leipzig, Holland and London achievements were notable, judging from what the press in those cities acclaim.

Anent the recent concert of Madam Calvé in Symphony Hall—and the small bouquet of wilted nasturtiums the singer held in her hand during each platform appearance of the afternoon, despite the large number of handsome floral offerings handed over the footlights—the following interesting story has been sent to THE MUSICAL COURIER representative: Two years ago, when the very aged grandmother of one of Boston's successful mezzo-sopranos, now singing in Italy, heard Madame Calvé in concert, the latter's wonderful voice brought to mind her grandchild in Italy, so when she learned that Calvé would again visit Boston and be heard in Symphony Hall last week, this woman of nearly ninety years made a heroic effort to make the trip from a suburban town and hear her again. In anticipation, she carried a little bunch of nasturtiums, plucked from her own garden, and sought the singer in the reception room and presented the flowers. Calvé caught both of the withered hands in her own and thanked her warmly. There were many questionings during the concert's intervals as to why Calvé held the small bunch of wilted flowers, and the reason was half guessed by more than one who knew the "other side" of the prima donna who stood before us professionally.

All of the singers who are to appear in the miscellaneous concert, including "The First Walpurgis Night" (Mendelssohn), given by the Handel and Haydn Society, have volunteered their services, and are all of artistic superiority. For the occasion the names of Harriet Eudora Barrows, soprano; Isabelle Bouton, mezzo soprano; George Hamlin, tenor; Emilio de Gogorza, baritone, and Oscar Huntington, bass, appear. Part I includes: March from suite No. 1, op. 113, Lachner; "Hear My Prayer," solo and chorus (Mendelssohn), solo by Miss Barrows; recitative, "Deeper and Deeper Still," air, "Waft Her Angels," from "Jephtha" (Handel), by Mr. Hamlin; aria, "Talano," from "Eugen Onegin," Tchaikowsky, by Mrs. Bouton; andante cantabile from string quartet, op. 11, Tchaikowsky; aria "Lusinghe Piu Care," from "Alexander" (Handel), by Miss Barrows; recitative and aria from "Iphigénie en Tauride" (Gluck), by Mr. Gogorza; chorus, "Thanks be to God," from "Elijah," Mendelssohn. Part II: "The First Walpurgis Night," with solos by Miss Barrows, Mrs. Bouton, Mr. Gogorza, Mr. Hamlin and Mr. Huntington. The object of the concert is thus announced:

The Handel and Haydn Society, founded in 1815, has for seventy-five years had the ambition to own a building which will contain a hall suitable for its rehearsals, facilities for its large musical library, a reading room, rooms for committees and for our members to use in the study and practice of music. The Building Fund which was started in 1902 now amounts to \$14,653.60. This modest sum will, we hope, be rapidly increased by gifts and bequests, and the proceeds of future concerts. This is the first attempt of any musical society in this country to obtain, through its own efforts, a home of its own, and should awaken the interest of every lover of music.

Olga Samaroff played to a hall packed to the doors, and with standees lining the walls, on the afternoon of October 28. Her personality is that of a woman of native charm and culture; her musicianship is of strength and breadth, with refreshing poise and authority. The program opened with Mozart's fantasia in C minor, and had Liszt's polonaise in E major to close with. To play

Brahms and Chopin side by side, especially the variations of the former, seemed a propitious idea, as they each appeared to better advantage, although Madame Samaroff's reading of Chopin's fantasia in F minor, op. 49, might be said to differ materially from what we generally hear. Her final number showed the pianist in the light of a brilliant musician. There were virility, delicacy, intellectual force, without that bravura which offends the sentimentalist; smooth flowing passages and definite feeling in her various renderings. Madame Samaroff has always been a delight to Bostonians, and no artist gains a more spontaneous hearing in this uncertain city from both the social and musical element than this musician. This being her only Boston recital this season, as the announcement stated, a most enthusiastic crowd of listeners attended.

The very large registration of pupils at the Faeltten School this fall has not in any way retarded things, but on the other hand caused an even more systematic régime to be established. The pupils' recitals still continue fortnightly in Huntington Chambers Hall to large and enthusiastic audiences. The coming recital of November 7 includes a concerto by Madeline Keilty, with George P. Maxim, the new member of the faculty, at the second piano. Lulu Gleason will play Schumann's concerto, A minor, op. 54, first movement, with Carl Faeltten at the second piano.

Anna Miller Wood has some attractive engagements on hand. She is also busy with both new and old pupils. Her contribution to opera, in the way of pupils, is interesting. Llewella Olafson, perhaps better known in former seasons as Llewella Martin, a pupil of Miss Wood, and having a very beautiful voice, is now singing the "Cousin's" part in "Madam Butterfly." Another attractive vocalist with a deal of temperament is Nativia Mandeville, now singing in the Herald Square Company's "A Trip to India." Virginia Pierce, with the stage name of Virginia Cameron, is still another Wood pupil, and sings in the chorus of the Manhattan Opera, in New York. This proves the excellence of Anna Miller Wood's teaching method. Very soon several studio "Mornings" will be given by her pupils, as during last season.

George A. Burdett, dean, is systematically and earnestly extending the influence of the New England Chapter of the American Guild of Organists, a young but active organization. Services are being arranged in Portland, New Bedford and Providence, to be in charge of resident members, who will have the assistance at each service of several eminent colleagues. Numerous events are also shaping for a most brilliant season, both public and private, for the chapter's life in Boston.

In Middleboro, Mass., on Wednesday evening, October 23, there was formed what is now known as the Thatcher Singing Club, so called in memory of Levi Thatcher, a former member of Boston's Apollo Club, and a resident, prior to his death, of Middleboro. H. G. Tucker



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was elected conductor. The chorus was formed for the study of choral music, and the enthusiasm is only a sample of that generally existing in the choruses of our New England towns. The president is Austin M. Howard; vice president, W. W. Brackett; librarian, Henry Wood; treasurer, William Crapo; secretary, John Lytle.

Kreisler's appearance is announced by Manager L. H. Mudgett in Jordan Hall, on Monday afternoon, November 11, at three o'clock. This violinist comes with a great record. His program includes Handel, Corelli, Bach, Schumann, Mozart, Weber, Lanner and Paganini pieces. Hadon Squire is his accompanist.

The past week was devoted to "Faust" by the stock company at the Castle Square Theater; all attendees pronounce it professionally good, and judging from the nightly houses, to say nothing of crowded matinees on Tuesday, Wednesday and Saturday, the management has plenty of cause to feel encouraged. The present week "Lohengrin" is on. The public was at first a trifle aghast at the evident daring, but there has been a decided enlargement of the chorus, orchestra and settings for the production. Mr. Mandeville conducts; Tallman and Davies alternate as Lohengrin; J. K. Murray and Huff as Telramund; Miss Le Baron and Miss Hall as Ortrud, and Clara Lane and Blanche Edwards as Elsa.

James D. D. Comey, organist and choirmaster of the First Baptist Church, announces the following list of oratorios to be given in that church during the season: "Hymn of Praise," "St. Paul," "Elijah," "Redemption," "Gallia," "St. Cecilia Mass," "Stabat Mater," "Messiah," "Holy City," "Daughter of Jairus," "Requiem Mass," "Stabat Mater" (Dvorak), and "The Creation." These services begin November 10 and end April 19. As in the past, the oratorios will be sung by the regular quartet and chorus of the church.

Leland Hall, the young pianist, who gave his initial recital here in Steinert Hall on the evening of October 29, seemed to have favorably impressed his listeners, who were many, despite the storm of that evening, and will be heard again at the same place on the afternoon of November 6 in pieces that include Schumann's "Carneval" and Chopin's ballade, G minor, op. 25, No. 3. The "Carneval" is enticing to young players. The experienced generally shun it. Mr. Hall may discard it after a decade or two. He is a disciple of Bauer, and is said to have passion and finesse, two essentials of the artist—even if in the embryonic stage.

Margaret Gerry Guckenberger, contralto, gave so much pleasure in the program she sang at a large function recently in Haverhill, Mass., that the Lyric Club of that

city has engaged her to sing on December 5, Frank Luker, one of the Faelten Piano School's faculty, assisting. Mrs. Guckenberger is in splendid voice just now, and is constantly broadening her repertory in her coaching with Mme. Salisbury.

Josephine Knight, soprano, will be heard in "Aida" and "Seven Last Words of Christ" at the Gloucester Festival. Her near at hand appearance with the Apollo Club, under Mollenhauer's direction, is anticipated, since Miss Knight was never singing better than just at present.

Marie L. Everett is reinstalled in her attractive Copley studios, after a summer in Wisconsin and Seattle. Ruth Cady, soprano, who was heard in several private musicales last season, is a very promising young pupil of Miss Everett's. Miss Cady is from the West, and has been very successful the past summer in concert work. She has received all of her training from Miss Everett, with whom she has studied for the past three seasons.

The three recitals of Richard Buhlig, the pianist, come on Thursday afternoons, November 14, 21 and December 5. The management announce Mr. Buhlig as "the American pianist," which impresses the public pleasantly. This musician comes with the prestige, too, of a Brahms player, and we find on his first and last programs a couple of Brahms numbers. His first pieces are:

Variations and Fugue, op. 24.....Brahms-Handel  
Two Impromptus, op. 90.....Schubert  
Sonata, F minor, op. 57.....Beethoven  
Twelve Etudes, op. 25.....Chopin

Warren Davenport has moved his studio from the Hollander Building to Huntington Chambers, where he will be found from November 1.

Mary Sherwood, soprano, and Carl Barth, cellist, will assist at the first of Felix Fox's concerts in Steinert Hall, on Monday afternoon, November 25, at 3 o'clock.

Katharine Shillaber, of 275 Beacon street, is the vice president of both the MacDowell and Chromatic clubs.

Grace Horne, a young singer with the tact and intelligence for imparting what she herself does so well, has been added to the Tippet-Paul studios (at Pierce Building) as an assistant. Miss Horne also teaches at a fashionable Brookline school.

Monday evenings, November 18, December 30 and February 10 are the dates for the Longy concerts. The first program: Gustav Schreck's nonetto (op. 40); Maynard's quintet (first time) and Jules Mouquet's suite for flute, oboe, two clarinets, horn and two bassoons (first time).

George Devoll and Edwin Isham sang a program in Fall River on Monday afternoon, with Clara Tippet assisting.

The fifth rehearsal and concert to be given by the Sym-

phony Orchestra will have Mr. Paderewski as soloist, and the program as follows:

Overture, Christ-Erlöser (first time).....Pfitzner  
Concerto for Piano in D minor, No. 4.....Rubinstein  
Symphony in D major, No. 2.....Brahms

A recital of German song in German is announced for Friday evening, November 15, by A. F. Denghausen. The program includes old songs, classical songs and modern songs.

The Hoffmann Quartet will give three chamber concerts, the first being on November 21, Jessie Downer-Eaton assisting in this program:

Quartet, op. 18, No. 6.....Beethoven  
Serenade, op. 10 (new), for Violin, Viola and Cello.....Dohnanyi  
Piano Quintet (MS., new, first time).....Hadley

The following has appeared in one of the local papers, and refers to Mrs. Hall, who has been in Europe for some time, but is well remembered for her activity here in musical circles prior to her going abroad:

Mrs. R. J. Hall, who, as president of the Orchestral Club, was the means of acquainting concert goers of Boston with many interesting and unfamiliar modern orchestral works, purposes to give two concerts here this winter. The programs will include compositions by Balakireff, Chausson, Cesar Franck, Glazounoff, Lazzari, Leroux, Raband and others. Mrs. Hall will also produce works written expressly for her by Dukas and Mouquet. The first of these concerts will take place in Jordan Hall on Tuesday evening, January 21. Georges Longy will conduct the orchestra.

The Kneisel Quartet will give five concerts here this winter. Mozart, Brahms and Beethoven appear on the first program. Rudolph Ganz is the assisting artist.

The Glee, Mandolin and Banjo clubs of Harvard and Yale universities will give a joint concert on Friday evening, November 22, the night preceding the game at Cambridge.  
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CHICAGO, Ill., November 2, 1907.

Of more than passing interest was the fourth program this season of the Theodore Thomas Orchestra. Of the genre popular, it began with Goldmark's overture "In Italy," followed by Strauss' serenade for wind instruments and the impressionistic "L'Après-Midi d'un Faune," by Debussy, and as a closing number of part first, Lalo's "Norwegian Rhapsody." The second portion of the program was devoted to "Scherzo Fantastique," by Suk; Hellmesberger's "Ball," scene for all the violins, a beautiful number; two interesting and melodic compositions by Conductor

Stock—inprovisation and symphonic waltz—and closing with the Tschaikowsky "Marche Slave."

The fifth program, for November 8 and 9, will have as soloists Fritz Kreisler, and the program will be as follows:

Joyeuse Marche.....Chabrier  
Symphonic Poem, La Belle au Bois Dormant.....Bruneau  
Introduction to Act I, Fervor.....d'Indy  
Spanish Symphony for Violin and Orchestra, op. 21.....Lalo  
Symphony No. 5, C minor, op. 67.....Beethoven

Katharine Goodson will give a piano recital in Chicago some time in December.

Mr. and Mrs. Robert Boice Carson will give a series of three recitals at Cable Hall, assisted by Edgar Nelson, pianist, the dates of which will be November 5, December 3 and January 7.

Rudolph Ganz, who is now filling engagements in his last season in America, played his initial concert of this season with the Boston Symphony Orchestra in Boston on October 18, and was immediately re-engaged by Dr. Muck for another concert, when Mr. Ganz will play the Grieg concerto. This same concerto he will play with the New York Symphony Orchestra on November 17. Mr. Neumann, his manager, has booked forty-five engagements so far this season for Mr. Ganz, who will return to Europe on March 28 to fill engagements in a European tour cover-

ing all the principal musical centers. It is Mr. Ganz's intention to tour Europe for the next three years.

Johanna Gadschi will make her annual appearance in song recital at Orchestral Hall on Sunday afternoon, November 10. It is very doubtful that the Metropolitan Opera Company, of New York, will come to Chicago this season, so this will be the only opportunity to hear this popular singer. Frank La Forge will be the accompanist for Madame Gadschi.

The New York Artist Quartet, consisting of four of America's most popular singers—Corinne Rider-Kelsey, soprano; Janet Spencer, contralto; Edward Johnson, tenor, and Gwilym Miles, baritone—will make its only appearance in Chicago at Music Hall, Wednesday evening, November 13, under the direction of F. Wight Neumann. The members of this Quartet have all been heard in Chicago as soloists with the Apollo and Mendelssohn clubs, as well as in recitals and concert works, and music lovers may look forward to an evening of rare enjoyment, as it is seldom that four artists of their attainments are heard in concert in one evening.

Charles W. Clark, baritone, who will give a recital at Music Hall on Thursday evening, November 7, under the direction of F. Wight Neumann, has booked a transcontinental tour of America, and will return to Europe the be-

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ginning of March. Of American singers very few have made a greater success abroad than Mr. Clark. He is today one of the most popular baritones in England, his engagements for oratorio, recitals and private musicales being more than he can fill. Mr. Clark's tour has been fully booked, and this recital will be his only appearance in Chicago.

\*\*\*

Teresa Carreño, who will tour America this season, will make her American debut in Chicago at Orchestra Hall, Sunday afternoon, November 24, under the direction of F. Wight Neumann. Madame Carreño was expected to arrive early in November and open in New York, but the sickness of her daughter delayed her sailing.

\*\*\*

Marcella Sembrich gave her annual song recital at Orchestra Hall, October 27. Madame Sembrich was suffering from excessive nervousness and failed to do herself full justice, but the ending of the program was all that her many admirers could wish for, and the applause was spontaneous and hearty. Madame Sembrich's accompanist was not at all up to the standard one is accustomed to hear co-operating with a noted vocalist; there was a lack of familiarity with the compositions, and that most annoying, inartistic, and amateurish feature, "the one to turn the pages," was used at this concert, and failed utterly to fulfill his mission, turning at the wrong places, turning two pages in one song, which confused the accompanist to such an extent that in rearranging the pages there was utter silence for what seemed an eon of time, and throughout the program committing innumerable mistakes. One knew not whether the accompanist or the "page turner" was the most to blame for accompaniment work that was one of the poorest examples of the art heard in Chicago in many seasons.

\*\*\*

One of the most interesting recitals of the season so far was the American debut of Myrtle Elvyn at Orchestra Hall

on October 29. Miss Elvyn—who was born in Texas, which State was also the birthplace of Olga Samaroff—is claimed by Chicago as her own, for it was here she received her early education before going abroad to become a pupil of Leopold Godowsky, with whom she studied several years and of whom she is a worthy disciple, or representative. If Godowsky can send over to the American public more such examples of his art, the question of where to go to study piano-playing will be solved so long as Godowsky accepts pupils. Miss Elvyn's program was a very exacting one, embracing the Beethoven E flat concerto, the Tchaikowsky B flat minor, both played with the full Thomas Orchestra, and two Chopin numbers, nocturne, op. 55, in F minor, and the A flat polonaise. Throughout Miss Elvyn's program there were noticeable the characteristics always mentioned as distinguishing Godowsky's playing, namely, freedom from pretensions, shallowness and charlatanism. A sweet naïve and beautiful girl, Miss Elvyn made an excellent impression on her audience, and her interpretations were as pleasing as her personality. It has been said of Godowsky that: "His tone, touch and feeling, are the delight of all those to whom poetry and beauty of tone and expressiveness are among the most desirable features in piano playing; and the purity, lightness, and evenness of his touch are dominating principles." Through Miss Elvyn one is able to gauge all these qualifications, and hopes are high for her future pianistic welfare.

\*\*\*

Calvé and her company appeared at Orchestra Hall on October 30 to one of the big audiences of the season. Madame Calvé, always a favorite with her audience, gave a miscellaneous program of French songs, profusely interspersed with encore numbers, among which were the "Suwanee River" and "Coming Thro' the Rye," and pleased her audience immensely. The company is composed of C. Decreus, pianist; Renee Chemet, violinist, and D'Aubigne, tenor. The pianist was very musicianly both in his

solo work and in the accompaniment; the violinist played with exceptionally good taste, technic, and brilliancy; but the tenor was in very poor form, which marred the otherwise artistic ensemble.

\*\*\*

The Hugo Heermann Quartet opened the chamber music season at Music Hall, on October 31, under the direction of F. Wight Neumann. The program was composed of the

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OPENING MONDAY, NOVEMBER 4th, 1907, AT INTERNATIONAL THEATRE, CHICAGO, ILL.  
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Mozart C major string quartet, No. 6; the Tchaikowsky A minor trio, op. 50, for piano, violin, and cello, in which number Ella Dahl Rich was the pianist; and the Grieg G minor quartet. The Quartet, which was formed the latter part of last year, is composed of Hugo Heermann, first violin; Emil Heermann, second violin; Hugo Kortshak, viola; and Bruno Steindel, cellist. This was their public debut, and it is to be hoped that a substantial support will be given them by the musical public. Barring a little roughness and a certain lack of smoothness and homogeneity, which after all takes years to accomplish, the work of the Quartet was very commendable and gave an evening of much enjoyment. That individual efficiency in quartet playing is the first essential no one questions, and in this particular Quartet it is theirs par excellence; but however, it takes a long professional association, an infinity of mentality, and likewise an agreement or similitude of schools, to ensure a perfect ensemble and whether these essential qualifications are possessed in sufficient degree in the personnel of this new Quartet only time will tell.

A season of fifteen weeks of grand opera will begin at the old International Theater, on Wabash avenue, corner of Hubbard Court, on Monday evening, November 4. The operas to be sung the week of November 4 will be: Monday, "Rigoletto"; Tuesday, "Cavalleria Rusticana"; Wednesday, "Il Trovatore"; Thursday, "Carmen"; Friday a double bill, "Cavalleria Rusticana" and "I Pagliacci"; Saturday matinee, "Il Trovatore"; Saturday evening, "Rigoletto." If representative and artistic grand opera is to be given the Chicago public, there will be no question of patronage. The Italian Tribune, a weekly paper, came out with a two column article on November 2, saying that not alone is the general musical public hungry for good opera, but the big Italian colony alone could give more than a substantial support to a legitimate, well sung and well staged opera, and ultimately would use its influence in capitalizing a company to build a fitting home for a regular season of opera. The personnel numbers 110 singers and an orchestra of thirty-five men under the direction of Gaetano Merola and J. Angelini Fornari. The repertory for the week of November 11 will be: Monday, Verdi's "Aida"; Tuesday, Verdi's "Rigoletto"; Wednesday, Donizetti's "Lucia di Lammermoor"; Thursday, Verdi's "Il Trovatore"; Friday, Bizet's "Carmen"; Saturday matinee, "Lucia di Lammermoor"; Saturday evening, Verdi's "Aida."

The cast for the double bill on Friday, November 8, will be for "Cavalleria Rusticana" as follows: Santuzza, Rosa Duce-Merola; Lola, Virginia Colombati; Turiddu, A. Paoloni; Alfio, U. Marturano; Lucia, Mlle. M. Bossi; conductor, Gaetano Merola. For "I Pagliacci": Nedda, Anna de Braniska; Canio, M. Louis Samoilov; Tonio, C. Alessandrini; Beppo, A. Paoloni; Silvio, F. Zara; conductor, J. Angelini. For "Il Trovatore" at the Saturday matinee: The Count di Luna, F. Zara; Ferrando, A. Oerti; the Duchess Leonora, Anna de Braniska; Inez, Mia Zarad; Azucena, Georgianna Strauss; Manrico, M. Louis Samoilov; Ruiz, Pezzetti; conductor, J. Angelini Fornari. For "Rigoletto" at the Saturday evening performance: The Duke of Mantua, E. Torre; Rigoletto, C. Alessandrini; Gilda, Emma Almeri; Giovanna, M. Bossi; Maddalena, V. Colombati; the Countess Coprano, Mia Zarad; the Count Monterone, A. Frasca; Marullo, Fannelli; Borsa, Pezzetti; the Count Coprano, Sottini; conductor, Gaetano Merola.

A reception and musicale was given by Mr. and Mrs. George Hamlin at their charming home on Woodlawn avenue, Friday, November 1, in honor of Franz Rummel, who is visiting Chicago from Berlin. A very interesting musical program was given by Mr. Rummel, who played several original piano compositions, and by Mr. Hamlin, who sang a number of the Rummel songs, accompanied by the composer; also by Arthur Burton, baritone, and by Mrs. Billingslea and Miss Ruckheim, who are both pupils of Mr. Hamlin. Among those present were Frederick Stock, Fannie Bloomfield-Zeisler, Charles W. Clark, Mr. and Mrs. Harrison Wild, Mr. and Mrs. W. Middelschulte, Regina Watson, Arthur Dunham, Cris Anderson, Mr. and Mrs. Clarence Dickinson, Mr. and Mrs. Arthur Burton and many others.

Burton Holmes, in his interesting "Travelogues," which are so extremely interesting and so extensively patronized, paid a pretty compliment to THE MUSICAL COURIER in his lecture on Paris, in Milwaukee, on October 28. In speaking of the popular Café de la Paix, which is called "the center of the world," and where he said "one is sure to see some one of his acquaintance pass within an hour or so," there, as he was waiting, he espied THE MUSICAL COURIER, with "our own George Hamlin gracing the front page," and which being flashed upon the stereopticon screen called forth a round of applause.

George Nelson Holt will give a song recital at Music Hall on Monday evening, November 11. Mr. Holt is among the newcomers to the Chicago musical field and has

some very excellent credentials. For three years Mr. Holt was a pupil and assistant teacher to Jean de Reszké. Of Mr. Holt's work the great tenor writes: "I am pleased to certify that Mr. Holt has brilliantly terminated his studies at my school of singing and I authorize him to teach my method, which he knows perfectly." Mr. Holt's program for November 11 will be as follows:

Qui Sdegno, The Magic Flute.....	Mozart
O Rudder Than the Cherry, Acis and Galatea.....	Handel
Autonne.....	Faure
Rose ne Croyez pas.....	Nerini
Qui donc commande, Henry VIII.....	Saint-Saëns
Die Lorelei.....	Bungert
Ich trage meine Minne.....	Straus
Vergessen.....	Franz
Willkommen, mein Wald.....	Franz
J'ai pleuré en Reve.....	Hue
Serenade, L'Amant Jaloux.....	Gretry
Le Voyageur.....	Faure
I'll Sail Upon the Dogstar.....	Purcell
Retreat.....	La Forge
The Eagle.....	Busch
To April.....	Holt
Ballad of the Bony Fiddler.....	Hammond

Francis Macmillen, who is meeting with the greatest of success in this season's tour, will give his recital at Orchestra Hall on November 7.

Albert La Barthe, the French pianist, gave the second of his series of twelve recitals at Auditorium Hall, on October 29. Mr. La Barthe's program consisted of twenty-five variations and fugue on a Handel theme, by Brahms; "Pastorale Variée," by Mozart; minuetto, op. 4, by Chopin; "Etude de Concert," F minor, by Liszt; "Papillons," by Rosenthal; polonaise No. 2, in E minor, by Liszt, and the sixth rhapsodie, by Liszt.

On Tuesday, October 29, the pupils of the Metropolitan Conservatory were heard in a recital at Kimball Hall. Those giving the recital were Sol Kahn, Caesar Linden, Gertrude Steinkraus, Harriet Nelson, Benjamin Goldberg, Charles Mendsen and Alta Dickinson.

Mr. and Mrs. Frederik Frederiksen will give a recital at Music Hall on November 17 with M. Petrauskas, the Russian singer. Mrs. Frederiksen will play as piano soli "Serenade" and "La Fileuse," by Stojowski, and with Mr. Frederiksen the Schütt suite in E. Mr. Frederiksen will play the andante and finale from the Wieniawski second concerto. Between December 1 and 10 Mr. Frederiksen will be the soloist with the French Society; on December 5 with the Moline (Ill.) Swedish Olive Male Chorus, at Moline; and later in the month will play for the Woman's Club at Clinton, Ia. Mr. and Mrs. Frederiksen entertained Katharine Goodson and her husband at luncheon on October 28.

Karleton Hackett is delivering a series of lectures on the voice before the pupils of the American Conservatory, which are highly instructive and interesting. The second of the series was given Saturday, November 2, at Kimball Hall.

A recital will be given by Elizabeth Stokes, Ella Wunder and Miriam Dudley, of the American Conservatory staff of piano teachers, on Saturday afternoon, November 9, at Kimball Hall. Edith Foley, Margaret Shirley, vocalists, and Katherine Finley, violinist, will assist.

Rhea Weaver Carson sang at a recital given by Mrs. Williston Fish, of Madison avenue, on October 29. Mrs. Carson sang a group of English songs, which were greatly enjoyed by her audience.

The Walter Spry Piano School gave the first artists' recital on October 28. The program was given by Harold Henry, pianist; Bertha M. Kaderly, soprano, and Mr. Spry, accompanist. Mr. Henry, who has a very facile technique, played several numbers from the classic, romantic and modern schools, and Miss Kaderly, accompanied by Mr. Spry, sang two groups of songs.

The Anna Groff-Bryant Institute gave a reception and lecture on Russian folk songs on November 2, with vocal illustrations by Lionel M. Parker.

EVELYN KAESMANN.

#### ROMEO FRICK, AMERICAN BARITONE.

The artist who is at once the singer, painter and architect is rarely found; but such is Romeo Frick, the Cincinnati baritone, who has recently taken up residence in San Francisco, Cal. After having followed architecture as a profession in earlier life, the Cincinnati Conservatory of Music found him possessed of unusual vocal talent. By this institution he was granted many privileges, his entire vocal training having been received under the direction, Clara Baur. Later he went abroad with Chev. P. A. Tirindelli (who was at that time concert-master of the Royal Covent Garden orchestra) to be coached for the opera, as given in London and Paris. While in London,

Frick coached oratorio with Maestro Randegger and opera style with his friend Mercier, of Paris, M. Bouhy's favorite pupil.

Mr. Frick ranks among the leaders of the younger generation of baritone singers and is an artist of the highest type. A man of profound culture, an artist possessing musical temperament to an extraordinary degree, and a voice of great natural beauty, Frick sings with nobility of style and with authority. He is a singer well equipped, having an extensive repertory, embracing the standard operas, oratorios, church music of ancient and modern composers, and classical songs of early and modern writers.

Signor Mancinelli heard Frick sing in London and predicted an excellent future for him. Signor Sepelli stated "I wish I had his voice." Campanari pronounced Frick's voice as absolutely placed and cultivated. Frank La Forge,



ROMEO FRICK.

Madame Gadske's pianist, gave the opinion that he will make a decided success singing in Germany on account of his highly cultured conception of the German "lied."

Mr. Frick will be heard in recitals in the prominent cities of the Pacific Coast this winter. He has been chosen to sing the leading role in the forest play to be written for and presented by the famous Bohemian Club, of San Francisco, at their next annual midsummer outing.

The San Francisco Call, of April 17 last, stated:

At the Fairmont promenade concert last night, the well-known baritone, Romeo Frick, sang the Torreador song and several German songs, which were admirably rendered.

The Oakland (Cal.) Herald, of June 1, stated:

A feature of the program at the Oakland Club yesterday afternoon was the songs of Romeo Frick, a gentleman who comes from Cincinnati, and who is quite taking the local musical world by storm with a superior baritone voice. His rendition of the Torreador song won for him an ovation.

Some former Eastern press reports of Frick's work follow:

Romeo Frick is the possessor of a splendid voice of strength and resonance, finely modulated.—New Orleans Picayune.

The soloist for the Woman's Club yesterday was Romeo Frick, whose voice is one of copious material and rich quality.—Cincinnati Enquirer.

The baritone, Frick, sang an interesting recital program for the Ladies' Matinee Musical yesterday, President's Day. He is a singer with a fine voice and knows how to handle it.—Indianapolis Star.

But it was Romeo Frick who appeared to thoroughly artistic advantage. His singing is dignified and classic.—New York Musical Courier.

Ward Seminary heard Frick, the Cincinnati baritone, in recital last night. He has a true legato voice and sings in a most polished and sympathetic manner.—Nashville Banner.

At the Glenwood Club last night, a highly enthusiastic audience encircled Romeo Frick, the baritone, time and again for his cultured and masterly singing.—Charleston (W. Va.) Free Press.

Romeo Frick proved that he is one of the best baritones in the country. His is a dramatic voice of decided richness and strength.—Harrisburg (Pa.) Herald.

The songs of the baritone, Frick, were presented after the manner of a polished artist.—Augusta (Ga.) Chronicle.

Frick has a noble voice and sings with authority.—Mobile (Ala.) Item.

Romeo Frick is gifted with a most pleasing baritone voice.—Asheville (N. C.) Free Lance.

Frick, the leading Cincinnati baritone, possesses a great personality and a rich voice. He was the principal soloist for the Crescendo Club last evening.—Lexington (Ky.) Herald.



PHILADELPHIA, November 5, 1907.

The musical season in Philadelphia is now well under way, the present week being quite sufficiently filled with interesting events.

Starting its twenty-third season in Philadelphia with the largest subscription it has had in five years, the Boston Symphony Orchestra under the direction of Dr. Carl Muck, gave its first concert of the season in the Academy of Music last evening. There was no soloist, the feature of the program being Vincent d'Indy's symphonic trilogy, entitled "Wallerstein." The other numbers included Bach's suite in D major and Beethoven's overture, Lenore, No. 1.

The third rehearsal and concert of the Philadelphia Orchestra under its new leader, were heard in the Academy of Music on Friday afternoon and Saturday evening last. The house was crowded on the two occasions and the program proved one of absorbing interest. It opened with Brahms' variations on a Haydn theme, played for the first time at these concerts. Mr. Pohlig's interpretation of the work was lucid to a degree in its discriminating emphasis, its skillful unfolding of the intricacies of the score and its clear enunciation of the theme in all its disguises and embellishments.

The Schumann Symphony in B flat major was developed in a way to mark its abundant colorful beauty and inexhaustible resources of melody and tonal power, while the final number on the program, Schubert's "Hungarian March" in C minor, the orchestration by Franz Liszt, proved an agreeable variation from the somewhat substantial sequence of Brahms, Beethoven and Schumann.

The assisting artist was Josef Hofmann, whose contribution to the program was Beethoven's concerto in G major.

The program for the concerts this week, by the Philadelphia Orchestra, will include: "Phaeton" (symphonic poem), Saint-Saëns; aria from "Roi de Lahore," Massenet; fifth symphony, Bruckner; overture, "Egmont," Beethoven. Emilio de Gogorza, baritone, will be the soloist. Mr. Pohlig is the first to conduct the Bruckner symphony before an American audience.

The Adele Margulies Trio, of New York, gave a concert at the New Century Drawing Rooms, Wednesday evening, under the auspices of the Young Men's Hebrew Association. The works played included the Rubinstein sonata in G major, for piano and violin; the Tchaikovsky trio, in A minor, and familiar solos by the cellist Leo Schulz, and the violinist Mr. Lichtenberg. Max Lieblich was the assisting pianist.

The P. R. R. Y. M. C. A. presents, under the auspices of its music committee, a piano recital for Friday evening, November 8, by Charles Westel, assisted by Louis Sobelman, violinist, and Amelia Rappaport Levy, soprano. This will be held in their building, Forty-first street and Westminster avenue.

Perley Dunn Aldrich will give an altogether unique song recital in Griffith Hall tomorrow (Wednesday) evening. He will be assisted by the Hahn String Quartet and Stanley Muschamp, pianist.

The Philadelphia Operatic Society will give its perform-

ance of "Aida" on Thursday evening at the Academy of Music.

Philadelphia's only opportunity to hear Paderewski in recital will be at the Academy of Music on the evening of November 11.

HELEN N. HENDERSON.

#### JAN MUNKACSY, VIOLINIST.

Greater New York will have the first opportunity to hear the Hungarian violin virtuoso, Jan Munkacsy, a nephew of the celebrated painter, at his recital at Mendelssohn Hall, Saturday evening, November 9. Although not long in this country he has already made many friends, as much by his modesty as by his artistic merit. Some engagements of this month are: November 1, Eclectic Club; November 3, as guest of honor at the Pleiades Club, Hotel Brevoort; November 7, a private club; November 9, recital, Mendelssohn Hall. He will also play for the Scheney-Vanderbilt party at an early date. Other important bookings are in a stage of negotiation, and will be announced in due time. An illustrated booklet



JAN MUNKACSY.

issued by the artist tells the story of his life. Some extracts read:

Jan Munkacsy, the Hungarian violin virtuoso, who achieved a most remarkable success in Europe and gained a reputation as a soloist of the highest rank, has come to the United States for a tour during the season of 1907-08. Deep interest is centered in this young artist even apart from his art. He is only twenty-one years of age, but by reason of his inborn genius and years of hard work, he has achieved a degree of success that even older artists have not attained. The artistic temperament, so often manifest in family inheritance, is plainly visible here, as he is a nephew of the world-famous painter Michael Munkacsy. He has the impulses of youth, combined with a purpose, seriousness and power, an almost fanatical devotion to his art, a persuasive and convincing touch, and the inborn discernment of the artist. He has no "tricks of the trade"; he simply chooses the best there is in violin literature and goes at it with a wonderful intelligence, with a technic so facile and brilliant as to command respectful attention at once. Munkacsy has demonstrated to the critics his firm and intelligent hold on a large number of classical and romantic compositions, such as Mozart, Beethoven, Spohr, Grieg, Wieniawski, Vieuxtemps, Paganini, Stojanowich, and others. Born in 1886, in Erlau, Hungary, he literally grew up with a violin in his hands, studying later under Prof. Otakar Sevcik, of Prague, the instructor of such eminent artists as Kubelik, Kocian, Mary Hall, etc. His great ability is evidenced by the fact that not only has he appeared in artistic circles, but the

same touch of artistic power has also found its way to royalty and nobility, the diplomatic and aristocratic circles of various countries. He was recently received most graciously at the Montenegrin Court, and was decorated with the Danillo Cross of Honor by Prince Nikita I. He was also presented with numerous tokens of high appreciation, and became a protegee of the royal family. A booklet would hardly suffice even to chronicle the episodes of the brilliant career of this gifted young artist, whose interpretations of the masterpieces of violin literature have enchanted and held spellbound cultured European audiences, swaying them by his spirit of romanticism supplemented with well-balanced intellectual power and unfailing appreciation of artistic values. His personal traits, native modesty, responsiveness to artistic impressions, have been lauded as much as the magnetic touch of his bow, and have won him popularity wherever he has appeared.

The impressions of Munkacsy's playing can be gleaned from the following signed criticisms, printed in European papers:

Herr Munkacsy, the young Hungarian violin virtuoso, won great sympathy last night at the Casino, giving evidence of possessing the wonderful broad tone and qualities in his playing such as very few artists of marked rank have attained.—Dr. A. Batka in The Bohemian, Prague.

The young violin virtuoso, Munkacsy, showed his remarkable skill in the art of violin playing and musicianship. His superb technic, splendid tone and graceful execution won the hearts of the sympathetic and delighted audience.—Prof. K. Moor in Rozvoj, Pardubitz.

The young violinist, Jan Munkacsy, born in Hungary, the only successful pupil of Professor Sevcik of this nationality, aroused great interest here with his refined, artistic playing, of which we were convinced at last Thursday's concert.—Dr. F. Wehrizek in Tagblatt, Koenigsgratz.

Janos Munkacsy was anxiously waited for by his countrymen, who extended a very warm welcome with undeniable expression of great affection and applauded his wonderful playing after each of the numbers of Paganini, Mozart's E flat major, Sonate of Tartini, etc. We can be proud of our young star, who has, with his magical playing, set not only us, but other nations in wonderment at his marvelous skill, combined with a most intellectual execution.—Budapesti Hirlap, Budapest.

Munkacsy reappeared, several years since we first heard him, at the Kuhaus yesterday. He played no longer as a wonder-child. No, he is now a mature artist, and he certainly astonished his audience with his masterful performance of the compositions of Wieniawski, Ernst, Schumann and Paganini. His audience was large in spite of the warm weather, both as to quantity and quality. Among the guests present were King Edward VII, Count Szapary, Sir Greville, Sir St. Clark, Lady Romney, Countess and Count Festetics and Marchioness Dupuy, who heartily applauded the soulful playing of the young artist.—Prof. W. Gabler in Marienbader Tagblatt, Marienbad.

Some of the eminent patrons and patronesses of Jan Munkacsy in Europe are: Madame Sidonie von Lanner, Prague; Count A. Zedwitz, Vienna; Baron Wilhardt, Wilzitz; Baron O. Stark, Prague; Bishop N. Wolafka, Debreczin; Bishop J. Tercucanyi, Erlau; H. R. H. Prince and Princess Danillo and Milizza, Montenegro; Princess Natalie, of Serbia; Count and Countess Bandessin, Berlin; Prof. Jos. von Tercucy (de Beaux Arts), Paris; Madame A. von Leuc, Wiesbaden; Medizinalrath H. Kopf, Marienbad, Marquis A. Alcaz, Bucharest; Herr P. von Stein, St. Petersburg; Lady Romney, London; Hungarian-Austrian Minister, Baron von Kuhn, Montenegro; Herr E. von Yuristowsky, Lemberg; late artist Michael Munkacsy, Paris; Count G. Esterhazy, Budapest; Visontai Soma, Member of Parliament, Budapest.

#### Berta Grosse-Thomason in Chamber Concerts.

Berta Grosse-Thomason played the piano parts in the Gade "Noveletten" trio, and in the Schumann quartet, at the opening concert of the Brooklyn Germania Club. Madame Thomason will devote much of her time this season to playing at chamber concerts. She is a well schooled and accomplished artist. Her assistants at the Berta Grosse-Thomason Piano School, 359 Degraw street, Brooklyn, have many pupils in the elementary and intermediate grades. Madame Thomason, herself, teaches only the advanced students.

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# CORRESPONDENCE

## Minneapolis.

MINNEAPOLIS, Minn., November 2, 1907.

The season now opening promises to be a brilliant one, and concerts will crowd one upon the other in true metropolitan style. The clubs are wide awake, vying with each other in attractions; the symphony orchestra has several new men, which will strengthen the ensemble materially; the schools report increased attendance, and private teachers find their time filled earlier than usual.

W. L. Harris, a prominent business man and musical enthusiast, opened the season socially with a reception at his residence in honor of three vocalists who have this season become Minneapolitans. They are Harry Pepper, J. L. Janeski and S. Howard Brown, all excellent musicians and pleasant gentlemen. A brilliant company, composed almost entirely of the musical fraternity, enjoyed an informal program by the newcomers and cordially welcomed them to the brotherhood.

October 2, at the Auditorium, an audience of nearly 2,000 listened to the Wennerberg memorial concert by combined Scandinavian societies, aggregating three hundred voices, under the direction of Dr. Joshua Larson. Sigrid Westerlund and Gustave Holmquist were the leading soloists, with Mrs. J. F. Dahl at the piano and J. Victor Bergquist at the organ. The program was principally from the works of the favorite Scandinavian church composer, in memoriam of whom the concert was given.

October 11, at the First Baptist Church, the Ladies' Thursday Musicals introduced Harry Pepper in song recital before an audience which packed the large church even into the choir gallery. Mr. Pepper's perfect enunciation and artistic phrasing were a delight. He is a vocalist of the old school, and confined himself principally to old English ballads, his interpretation of which was thoroughly enjoyed by the enthusiastic and discriminating audience. Carlo Fischer varied the program with some interesting cello solos, and Margaret Gilmor at the piano was all that a perfect accompanist could be.

October 14, at the same church, which will be the downtown concert hall this season, now that Plymouth Church is demolished, two pupils of S. Clay Gilbert made their debut as pianists—Eva Ashworth and George Hinceline. Both played tastefully, with credit to their painstaking instructor, and did not commit the common error of attempting compositions too difficult for their capacity. The concert was noteworthy on account of it being the first opportunity to hear S. Howard Brown in public. Mr. Brown is one of the recent acquisitions, a pupil of De Reszke, who has a pleasant baritone voice inclining toward tenor in timbre. He sings with finish, emphasizing the sentimental rather than the bravura, and seems to lack experience on the concert stage, his effects being better adapted to a parlor than a large concert hall. Clarence Kershaw played two violin solos excellently, and Mr. Gilbert furnished the accompaniments.

October 15, at the school auditorium, members of the faculty of the new Minneapolis school of music gave a Grieg memorial program. Those participating were Ednah Hall and Ethel Warner, who furnished a group of songs each; Gustavus Johnson, who played "Pictures from Popular Life," and Alfred Spell, who, with Mr. Johnson, gave the sonata for violin and piano, op. 45.

The Ladies' Thursday Musicals has planned a very interesting series of recitals and concerts, commencing with a Grieg program. Mrs. Fryberger, the new president, is full of effective energy and is infusing new life into the organization.

The Y. M. C. A. management announces a course of concerts and lectures, opening with Josephine Jacoby, Laura Louise Coombs, John L. Young and Frederick Wheeler.

The Minneapolis Symphony String Quartet—Messrs. Hoewel, Shryock, Hals and Fischer—gave a concert recently in Red Wing. They have a large number of bookings already made and will have a busy season.

The quartet choir of the First Congregational Church has been reorganized, with Mrs. D. M. Weishoon, soprano; Mrs. Dwight E. Morron, contralto; Herbert Arnold Smith, tenor, and Heather Gregory, bass. With Clarence A. Marshall, organist and director, some fine work may be expected from this combination, forming as it does one of the strongest quartets in the Northwest.

Coombs' cantata, "Ancient of Days," was given at Gethsemane Church recently, under the direction of Alfred Wiley.

Maurice Eisner, of the faculty of the Northwestern Conservatory, is touring with Maud Powell. A chamber concert will be given by Enrico Sansone, violinist; Viva Conner, pianist, and other members of the faculty of the institution.

## Baltimore.

BALTIMORE, November 4, 1907.

In addition to the numerous organ recitals given during "Old Home" week in Baltimore, the United Singers of that city gave a grand concert at Germania Männerchor Hall, October 14, directed by Theodore Hemberger. The soloists were Franceska Kasper, soprano, of Washington, and Richard Lorleberg, cellist, both of whom received encomiums in the newspaper reports. In addition to the choruses composing the United Singers there also took part in the entertainment the Badenia Männerchor, George W. Poehlmann, director; Bavarian Männerchor, August Schneider, director; Frohsinn Singing Society, Frederick Karolus, director, and Harmonie Singing Society, under John Klein.

Among the scholarships awarded by the Peabody Institute recently two went to Washington girls. One of these was Christine Hansen, a talented young pianist.

The Baltimore musical season opened last Tuesday with a recital by Paderewski at the Lyric Theater. The program was as follows: Variations and Fugue, Paderewski; Sonata, op. 27, No. 1, Beethoven;

"Auf dem Wasser zu Singen" and "Soiree de Vienne," in A major, Schubert-Liszt; Nocturne in F sharp minor, op. 15; Etudes Nos. 10 and 5, op. 10; Waltz in A flat, op. 34, and Scherzo in B flat minor, all by Chopin; "Chant d'Amour," Stojowski; Rhapsodie No. 13, Liszt.

A splendid series of concerts is announced by the Peabody Conservatory for the coming season, opening Friday with a recital by the pianist Richard Buhlig. There will be nineteen musical performances in this course, all of which will be given at the usual hour, 4 o'clock, on Friday afternoons.

The Philadelphia Symphony concerts and the Boston Symphony have arranged their Baltimore dates, and announced their soloists. Dr. Muck, as heretofore, will arrange a separate program for Baltimore from the one given in Washington. This makes it possible for Washington people to hear a double set of symphony concerts, and there are several parties made up from the Capital to attend these affairs in Baltimore during the season. The program to be played in Baltimore takes place the day following the Washington inaugural concert—that is, November 6. The program will include D'Indy's "Wallenstein" symphony, Bach's Suite in D major and Beethoven's "Leonore" Overture No. 1.

BERNICE THOMPSON.

## Springfield, Mass.

SPRINGFIELD, Mass., November 4, 1907.

This is the third season of the Springfield Musical Art Society. The society is made up of fifty choir singers from both the Protestant and Roman Catholic churches. The officers elected for the year 1907-'08 are: President, John W. Roberts; vice-president, Samuel Eschenbach; secretary, Lola Macartney; treasurer, Dr. E. G. Marshman; librarian, C. M. Waterbury; director, Arthur H. Turner. The society will give two concerts—the first, December 4, and the second, April 9. The works to be rehearsed include: "Banner of St. George," Elgar; "Vineta," Brahms; "Around Us Hear the Sounds of Even," Dvorak; "Evening—Night," Lassen; and "Autumn Seas," by Gerike, for male voices. Corinne Rider-Kelsey has been engaged for the first date. An orchestra has been organized in conjunction with the Musical Art Society. The concerts of the society are given in the High School Hall.

Mr. Turner gave his eighty-sixth organ recital October 13, at the Church of the Unity.

## Tacoma.

TACOMA, Wash., October 30, 1907.

The Ladies' Musical Club, in the first regular concert of the season, showed a large membership, and the program was one to remember with pleasure, Mrs. Frank Allyn having charge for the day. The club has announced its artist recitals for the season, the first being the Olive Mead Quartet, which appears at the Tacoma Theater on November 14.

The St. Cecilia Club has resumed rehearsals, and is doing the customary good work in ladies' chorus study under the direction of Walter Gurnsey Reynolds. The Orpheus also is at work again, Keith J. Middleton wielding the baton with his well-known vigor and earnestness. Both clubs have a large associate membership, and their semi-annual concerts are leading features of the local musical season each year.

Maud Powell opened the artist recital in brilliant form last night, before a splendid audience in the Tacoma Theater. The concert was a distinguished success in every way, and the artist received a most enthusiastic welcome.

Agnes Suinn, a young soprano, who has been in Chicago for the past three years, is home again. Miss Suinn coached with von Fieitz, in addition to her work with Mrs. Magnus and W. L. Hubbard. Next year the young singer is going abroad for operatic study.

BERNICE E. NEWELL.

## Savannah.

SAVANNAH, Ga., November 4, 1907.

The first meeting of the Savannah Music Club was held at the Lawton Memorial. The program was given by the Misses Coburn, Harty, Gibson, Woodberry, and C. E. Donnelly and Rudolph Jacobson. The annual meeting of the club will be held November 7. Florence Hinkle, soprano, of New York, will sing at the first artist concert, Tuesday, November 19.

Madame Mehrtens, pianist, of Savannah, and Mrs. Sheridan, contralto, of Atlanta, have joined forces for a series of recitals through the South.

"Pauline," an operetta, was presented at the Savannah Theater last Monday night, under the direction of Olive Gould.

Gertrude Crohan, piano teacher, has opened a studio at 814 Dayton street. Miss Crohan is an exponent of the Virgil Clavier method.

The church choirs of Savannah have all resumed their rehearsals for the autumn. Mrs. W. A. Bishop is the organist and choirmaster at the First Presbyterian Church. The solo singers are Mrs. J. J. Gaudry, soprano; Mrs. Alvin Rowe, contralto; Arthur Waters, tenor, and Ralph Byrnes, basso.

The personnel of the Independent Presbyterian Church choir is as follows: John Wiegand, organist and director; Mrs. T. P. Wickenburg, soprano; Mrs. Dupont, contralto; W. H. Reeves, tenor, and Fritz Oppen, basso.

The Music Study Club, of which Miss Harwood and Mrs. Teasdale are directors, will soon resume its meetings.

Christine Winters, violinist, has returned to Savannah from a trip abroad. Miss Winters receives pupils at 218 Oglethorpe avenue.

PROGRESS.

## Wisconsin.

MILWAUKEE, November 2, 1907.

The Wisconsin Conservatory of Music has planned many interesting concerts this season. The following are some dates for November and December: November 8, Arion, Pabst; November 13, Musical Society, Pabst; November 14, Jaffe's Quartet, Conservatory Hall; November 18, Milwaukee Maennerchor, Pabst; November 21, Middleschulte-Clarke, Conservatory Hall; November 25, A. Capella, Pabst; November 26, Sousa, Pabst; November 27, Carreno, Auditorium of Public Service Building; December 10, Gerardy, Pabst; December 27, Arion, Pabst.

Regular pupils' recitals of the Wisconsin Conservatory of Music, to which the public is admitted free of charge, are scheduled as follows: November 24, 3.30 P. M.; December 7, 8.15 P. M.; December 15, 3.30 P. M.; December 28, 8.15 P. M.

The new director of the University School of Music, at Madison, Rossiter G. Cole, assisted by Mrs. Cole, recently gave a lecture-recital in Chicago, under the auspices of the Matheon Club of that city.

Georgia Hall opened the musical season in Appleton, Wis., early in the month with a piano recital at the Appleton Theater. Miss Hall played the Rubinstein concerto in D minor in Battle Creek, on October 23, with an orchestra made up of resident musicians.

The Congregationalists of Appleton are giving a series of high class concerts; the first one last week, by Josephine Jacoby, and other artists from New York.

Madame Schumann-Heink will sing in Appleton, January 13.

The Olive Mead Quartet will open the sixth season of artists' concerts at Mr. Zeinier's studio, October 28. George Hamlin will be the next attraction on November 15. An effort is being made to secure Madame Carreño for this course.

More changes at Lawrence this year.

The new teachers in the music department are giving a recital course at the Methodist Episcopal Church. Buell Adams, pianist, was the first to appear. William Harper followed with a song recital, using English translations to the German songs.

The Apollo Club at Janesville began the season with a recital by Grace Nelson, soprano, of Chicago. The second Apollo Club concert was given by Boice Carson, tenor; Mrs. Varson, soprano, and Edgar Nelson, pianist, all of Chicago. Other artists who have been engaged are: Maud Fenlon Bolman, soprano; the Jaffe String Quartet, and Dabney Carr, basso cantante.

A set of chimes (ten bells) has been installed at the Congregational Church in Janesville, in memory of David Jeffris.

E. A. S.

## City of Mexico.

CITY OF MEXICO, October 23, 1907.

The Italian Opera Company, now at the Arceu Theater, presented Massenet's "Thais" last week. "Tannhäuser" is announced for to-night. During the season this company, under the management of Francisco Fuentes, has given "Mephistopheles," "The Masked Ball," "Tosca," "Aida," "Fedora," and "The Huguenots." Special mention must be made of the work of some of the principal artists, namely Mesdames DeLerna, Ferrari, and Angostinelli, soprano; Pistuchi and Leliva, tenor; and Sonlmi, baritone.

Jessie Shay, the American pianist, is still here, and the artist has announced a joint recital with the violinist Quintinilla. The date will soon be published. This will be Miss Shay's third public appearance in the City of Mexico. Last month she also gave recitals in Guadalajara, Guanajuato and San Luis Potosi. Miss Shay will remain here indefinitely.

Mortimer S. Lazard, advance agent for Kubelik, was here last week, and arranged two appearances for the Bohemian violinist, February 3 and 6.

Elena Marin, the Mexican soprano, is visiting in Los Angeles, Cal. Madame Marin's former position as head of the vocal department of the Mexican Conservatory of Music is now filled by Madame de Nava.

T. G. WESTON.

## Detroit.

DETROIT, Mich., November 4, 1907.

A piano recital was given at the Church of Our Father, Tuesday evening, October 22, by Jan Siksz, under the auspices of the Detroit Conservatory of Music.

Earl Killeen, tenor, and Lewelyn Remick, organist, members of the Detroit Conservatory faculty, appeared in joint recital at the Cass Avenue M. E. Church, October 15.

The second season of the Victor Benham lecture recitals opened most auspiciously at the Michigan Conservatory, October 15. Mr. Benham is giving a series of talks on the Wagnerian operas and will also take up the works to be presented at the orchestral concerts during the season.

The concert season promises much for Detroit during the next five months. The formal opening of the season will take place November 6, when Bessie Abbott, the Metropolitan prima donna, appears with her company, under the local management of James E. Devoe. Contracts closed by Mr. Devoe for further concerts include Sousa's Band, Madame Schumann-Heink, Fritz Kreisler and Jean Gerardy. Jennie M. Stoddard, secretary of the Tuesday Musicals, announces the opening concert of the Tuesday Musicals series for November 19, with Madame Rider-Kelsey, Janet Spencer, John Young and Herbert Witherspoon. Following this come Madame Samaroff and the Kniessel Quartet, and a fourth number yet to be announced. The Detroit Orchestral Association will present the New York Symphony, Pittsburgh and Boston orchestras, in one concert each, and two concerts by the Chicago

Orchestra. The first concert by the Church Choral Society will take place December 10, with Claude Cunningham as soloist. Madame Bloomfield-Zeissler is also announced in a recital to take place November 13.

N. J. Corey gave an illustrated lecture recital on "Faust" at the Fort Street Presbyterian Church, Friday evening, October 18. A fitting testimonial to Mr. Corey's popularity was the presence of an audience of some twelve hundred people.

New studios have been opened in the Valpey Building by Frederick Alexander and Maurice de Vries.

The Ganapol Studios announce that, owing to increasing patronage, the addition of a piano instructor of renown will soon be made, to assist Mrs. Boris Ganapol, the director of the piano department.

J. L. Edwards, organist of St. John's Church, is giving a series of recitals, to take place each Monday afternoon, at 4 o'clock.

J. E. D.

### Portland, Ore.

PORTLAND, Ore., October 31, 1907.

Madame Maconda sang in Portland on the evening of October 24 to a crowded house. On her arrival in Portland she remarked to your correspondent: "If the Portland people like me as well upon my return trip as I did them on my visit here five years ago, I shall be satisfied." And certainly if demonstration stands for anything, both vanity (if she has any) and ambition should be satisfied in this charming and gifted woman. And then afterward, when the curtain was down and the musicians were expressing their opinions among themselves, these concert goers who had heard everybody said, "She is thoroughly artistic," "She has a wonderful voice," and more just such.

Maud Powell played the next afternoon. Again the Hellig was full of people and again enthusiasm went almost beyond bounds, and most graciously did Madame Powell respond to encores, most exquisitely did she play "Zephyrs" upon recall after a masterful rendering of the Grieg Sonata, op. 13, G major. The Mozart Minuet perhaps outshone the brilliancy of other numbers, but all, every note of her entire program, seemed beyond the pale of criticism.

Jennie Norelli left last Friday evening to begin her American tour. Madame Norelli came to Portland late last winter to be with her family before filling her engagements at Covent Garden and Albert Hall, London. Unfortunately a severe attack of influenza compelled her to cancel her London engagement. Her California tour this fall has been a great triumph. Everywhere she has been received with enthusiasm by the people of that State, and her social honors have been numerous. On her present tour she will sing at Fargo, S. Dak., Minneapolis, St. Paul, Chicago, Toledo, Pittsburgh, New York and intermediate cities.

Delightful indeed, was the courtesy extended by Sousa on his recent visit to Portland to Signor De Caprio, musician, band leader and composer, of this city. Signor De Caprio had arranged his "Rose Festival March," dedicated to Portland's June Festival of Roses, for a full band of sixty-five pieces. After examining the score Sousa turned his sixty-five musicians over to the composer and after but one rehearsal at the evening concert, when Sousa relinquished his baton also, under the conductorship of De Caprio the artists swung gracefully into the march and carried it through to a splendid finish. Before the concert was ended Sousa announced that he would include the "Festival March" in his program during his present tour. He was also lavish in his praise of the work of De Caprio, both as composer and leader.

Little Ward Alden, who has been studying violin with William Wallace Graham for some years, was accorded a hearing by Madame Powell during her stay here. His playing so impressed her that she needs must forthwith meet his teacher. It transpired that Mr. Graham was a student of Madame Powell's teacher in Europe and the two spent a couple of hours in delightful reminiscences.

Miss Steers and Miss Conan announce the Olive Meade String Quartet for a concert early in November.

At Marie Soule's fortnightly students' recital last week Beatrice Evelyn Wilson, a gifted little pianist, did more ambitious work than ever before attempted by her, and showed a remarkable broadening of her musical abilities.

EDITH L. NILES.

### Seattle.

SEATTLE, Wash., October 31, 1907.

Madame Maconda, the soprano, gave an interesting program at her concert in the First Presbyterian Church, October 25. Florence McMillan was at the piano.

Edwin Fairbourn gave the first in a series of organ concerts at St. Mark's Parish Church, a fortnight ago.

The Vincent School of Voice Culture tendered a complimentary recital to Mr. and Mrs. Carl Warren Hoblitzel, October 15.

The Seattle Philharmonic Orchestra, organized about two months ago, now has a membership of fifty amateur musicians, all of Seattle. James Hamilton Howe is director and T. Hickson, concertmaster.

Mrs. Gresside Dobson presented the following pupils at her late recital: The Misses Agassiz, Dietz, Taylor, Winsor, Blake and Jones, and Master Lincoln.

David Scheetz Craig, Marjorie Miller and Juliette Sass united in the last faculty concert of the Capital Hill Conservatory.

Works by Grieg and Tschaiakowsky were played at the recent concert of the Columbia College String Quartet—Moritz Rosen, first violin; Edwin Cain, second violin; Edward Busch, viola, and Rudolph Kaps, cello.

The Ladies' Musical Club opened its season with a concert at the Plymouth Congregational Church, October 14. Dr. F. S. Palmer played organ numbers by Bach, Debols and Boellmann. Edith May DeMund sang "On Don Faiale," from Verdi's "Don Carlos"; Moritz Rosen, violinist, played the Viextemps "Ballad and Polonaise"; Suzanne Baker sang "Noble Knights," from "The Huguenots"; Franz Boyd Wells, pianist, performed the Chopin ballade in G minor.

Dr. H. B. Brinning had the assistance of the Messrs. Prior, Gastel and Bossi at the first in a series of concerts at the Hotel Washington.

The opening concert of the Schubert Club took place at the Unitarian Church. Mrs. N. T. Grigsby, Mrs. A. R. Scott, Henry Hamlin and William Prior assisted the chorus.

Edmund J. Myer gave his last lecture-recital at Egan's Hall, October 23. Mr. Myer was assisted by Mrs. Chandler Sloan and Leslie Martin.

D. S. C.

### "MADAM BUTTERFLY" ON TOUR.

"Madam Butterfly," with its rich Italian harmonies and beautiful Japanese settings, closed its second season in New York City, at the Garden Theater, last Saturday night, and starts Monday to Providence as the first town

of a second tour of the principal music cities. Henry W. Savage himself saw that the big company, with orchestra and production, was loaded on a special train, which carried the identical equipment and all the songbirds that appeared during the New York engagement. By the close of the season the Puccini opera will have had 500 performances in English, and the composer will have received more royalties from "Madam Butterfly" than from all his other works combined.

There will be four performances in Providence and stops in Springfield, Hartford and Bridgeport the first week. The houses are already reported sold out and extra matinees announced for Hartford and Springfield. After the New England week, the organization will visit Albany and Schenectady before going to Canada for performances in Ottawa, Montreal and Toronto. "Madam Butterfly" then returns for its second visit to Buffalo and will proceed as far west as Detroit before being sung in English for the first time in Philadelphia. All the principal cities of the South will then be visited on the way to California.

After New Orleans, Mr. Savage is arranging to send his company to Mexico, where Puccini's "Boheme" was first sung on this continent. Mexico has had no grand opera in English since John D. Hess made his lamented attempt to give it English singing artists.

Whether Mr. Savage will meet with greater success remains to be seen. At any rate, he has decided to make the venture, in response to requests from American residents in the picturesque Aztec country, as well as from music loving Mexicans who are hungry for Puccini's latest success. The enterprising city of Chihuahua, capital of the State of Chihuahua, with its American population of 5,000, will be visited. The city of Chihuahua is nearly 300 miles south of the Texas border, and the special train with the "Madam Butterfly" company will remain only long enough for one performance, returning to El Paso and proceeding to Los Angeles.

Four prima donnas will be taken to alternate in the title role, and enough contraltos, tenors, baritones and basses to make up three separate casts. Musical Director Walter Rothwell will have the New York orchestra of fifty players throughout the tour, necessitating the removal of three rows of orchestra seats in whatever theater the company appears.

All the stars who won so much praise during the New York engagement will be retained, including Rena Vivienne, the American girl; Phoebe Strakosch, the gifted niece of Patti; Dora de Philippe, the Paris songbird, and Betty Wolff, the little German prima donna, as the four Butterflies. Also, Harriet Behnee, from the Berlin Royal Opera, and Ethel Houston, the two contraltos of last year's company, with the tenors Vernon Stiles, Willy Schuller and William St. Willis, and the baritones Otley Cranston and Thomas D. Richards. The title role is the great part in the opera, and each of the Madam Butterflies is said to have some point wherein she excels.

### Mrs. Eddy's Local Debut.

Mrs. Clarence Eddy, wife of the well known organist, will make her first appearance musically in New York in the Astor Gallery of the Waldorf-Astoria on Saturday night, November 16. It will also be the first appearance of Gerardy, the cellist, for the season of 1907-08. Clarence Eddy will act as accompanist for Mrs. Eddy's numbers.

### Carl to Open Organ Recital Season.

William C. Carl will begin his autumnal series of free organ recitals next Monday evening, November 11, at 8:15 o'clock, in the Old First Presbyterian Church, Fifth avenue and Twelfth street, New York City. This recital will be given under the auspices of the American Guild of Organists and inaugurates their first series in this city. Mr. Carl will be assisted by Rena Lazelle, the new soprano of the Old First Church, and Andreas Schneider, baritone. The recital will be free to the public, no tickets required. Following is the program:

Passacaglia in B flat.....Frescobaldi  
Imghetto e Spiccat.....Wilhelm Friedman Bach  
Menuet in E flat.....Handel  
Concert Fugue in G.....Krebs  
Aria, Legende.....Purcell  
Allegro Maestoso (Sonata, C minor), new.....J. Victor Bergquist  
Canilene (new) (dedicated to Mr. Carl).....James H. Rogers  
Praeludium, Fuga and Giocona.....Buxtehude  
Suite Elegiaque.....Rodolphe Lavotta  
Aria, My Heart Ever Faithful.....Johann Sebastian Bach  
Rena Lazelle.

Marche de la Symphonie, Ariane.....Guilmant

This will be Mr. Carl's only evening recital this fall at the "Old First." The remaining recitals will be given on Mondays, at 4 o'clock.

### Pupils of Victor Harris in Concert.

Grace Carroll, contralto, soloist of the Crescent Avenue Presbyterian Church, Plainfield, N. J., gave a successful recital at the Plainfield Casino, Friday evening of last week. The singer was assisted by Alexander Saslavsky, violinist, from the New York Symphony Orchestra, and

her teacher, Victor Harris, at the piano. Miss Carroll sang the following numbers: "Il Mio Bel Foco," Marcellino; "Caro Mio Ben," Giordano; "I'll Rock You to Rest" (old Irish); "The Little Red Fox" (old Irish); "If Thou Wert Blind," Noel Johnson; "The Summer Wind" (manuscript), Victor Harris; "Greeting" (manuscript), Victor Harris; "Song of a Heart," Tunison; "Violet," Hervey; "Aufenthalt," Schubert; "Wenn Ich in Deine Augen Seh," Schumann; "Sapphische Ode," Brahms; "Hark, Hark the Lark," Schubert; "A Corn Song," Coleridge-Taylor; "Myrra," Clutsam; "Irish Song" (with violin obligato, Foote; "Springtide" (with violin obligato), Becker.

Another pupil of Mr. Harris, Mabel Stock, soprano, soloist of the Central Presbyterian Church, West Fifty-seventh street, New York City, was soloist at the orchestral concert at the Broadway Theater last Sunday night. Miss Stock sang an aria from "La Sonnambula," and a group of modern songs.

### MUSICAL RECORD OF THE PAST WEEK IN NEW YORK CITY

Wednesday afternoon, October 30, "Madam Butterfly," Garden Theater.  
Wednesday afternoon, October 30, "Merry Widow," New Amsterdam Theater.  
Wednesday evening, October 30, "Madam Butterfly," Garden Theater.  
Wednesday evening, October 30, "Merry Widow," New Amsterdam Theater.  
Thursday evening, October 31, "Madam Butterfly," Garden Theater.  
Thursday evening, October 31, "Merry Widow," New Amsterdam Theater.  
Thursday evening, October 31, Hofmann piano recital, Baptist Temple, Brooklyn.  
Friday afternoon, November 1, Hambourg piano recital, Mendelssohn Hall.  
Friday evening, November 1, "Madam Butterfly," Garden Theater.  
Friday evening, November 1, "Merry Widow," New Amsterdam Theater.  
Saturday afternoon, November 2, Paderewski piano recital, Carnegie Hall.  
Saturday afternoon, November 2, "Madam Butterfly," Garden Theater.  
Saturday afternoon, November 2, "Merry Widow," New Amsterdam Theater.  
Saturday evening, November 2, New York Symphony concert, Carnegie Hall.  
Saturday evening, November 2, last performance of "Madam Butterfly," Garden Theater.  
Saturday evening, November 2, "Merry Widow," New Amsterdam Theater.  
Sunday afternoon, November 3, New York Symphony matinee, Carnegie Hall.  
Sunday evening, November 3, annual public concert of the New York College of Music, Carnegie Hall.  
Monday evening, November 4, "La Gioconda" (opening night of the season), Manhattan Opera House.  
Monday evening, November 4, "Merry Widow," New Amsterdam Theater.  
Tuesday afternoon, November 5, concert by the Philadelphia Orchestra, Carl Pohlig, conductor (debut); Karl Klein, violin (debut); Richard Buhlig, piano (debut), Carnegie Hall.  
Tuesday afternoon, November 5, "Carmen," special performance, Manhattan Opera House.  
Tuesday evening, November 5, "Merry Widow," New Amsterdam Theater.  
Tuesday evening, November 5, Arnold Foldes, cello recital (debut), assisted by Cecilia Winter, contralto, Mendelssohn Hall.

### Adah Campbell Hussey on Tour.

The contralto Adah Campbell Hussey, who as one of the solo artists of the Worcester Festival achieved success, sang, October 11, in Towanda, Pa.; October 23 and October 25, Yonkers; October 28, in Lewisburg, Pa.; October 29, Morristown, Pa.; October 30, Doylestown, Pa.; October 31, Chester, Pa.; November 4, Wilkesbarre, Pa.; November 5, Genesee, N. Y.; then follow Wellsboro, Pa.; Binghamton, N. Y., and Elizabeth, N. J. The contralto is winning sure renown wherever she appears, such is the force of her artistic personality.

### The Broken Melody.

Caruso, Scotti, Farrar and Kirkby-Lunn, of the Metropolitan Opera, were to have departed from Europe on November 6 aboard the Kaiser Wilhelm der Grosse, but on account of a broken rudder the ship will not steam for the United States on that day. The singers have taken passage on the Oceanic, which will arrive here a few days before the opening of the season at the Metropolitan on November 18.

### More Musical People Here.

The Kronprinzessin Cecilie, from Bremen, brought to this port last evening Cavalieri, Kubelik and Mrs. Dippel.



## NEW PUBLICATIONS.

The press of the Oliver Ditson Company continues its ceaseless motion of publications of varieties, covering a large field of interest to the musical world. By the way, the Oliver Ditson Company is very careful in its copy-righting notices, also in announcing the right of public representation and performance with its reservations. W. Berwald's "Christmaside," a Christmas cantata, has just appeared, the solo voices being the usual quartet. There also comes from the Ditson press a very interesting volume, edited and arranged for the piano by M. Clifford Page. This is a book of "Irish Songs." Samuel Lover, Balfe, Molloy and old Irish songs are the basis of this book. Then we find some of those quaint but very fascinating old airs like "Barney O'Shea," "The Bells of Shandon"; then Thomas Moore's "Believe Me If All Those Endearing Young Charms"; "Kate Kearney" and, of course, the inevitable "Kathleen Mavourneen," written by Crouch, who died poor, in Baltimore, at a very old age. "Killarney" must be there, of course, and "Molly Bawn" also, and "Norah, the Pride of Kildare," "Off to Philadelphia," and "Oft in the Stilly Night." No intimation that Norah was going off to Philadelphia very often in the stilly night, but they happen to be contiguous. We are then told that "St. Patrick was a 'gentleman,'" and we find "Wearin' of the Green" and the "Widow Macree." It is a good thing to have this publication in the home, put it on the piano once in awhile and go over these sentimental and old, but very attractive songs.

Wagner literature keeps on apace. There is no end to it, particularly in the English language. Mabel Wagnalls,

the author of the "Miserere" and of "Selma, the Soprano," has published, through the Funk & Wagnalls Company an enlarged edition of her former book, "Stars of the Opera." It really is a biographical sketch of some of the very well advertised women that have been filling the stage at the Metropolitan Opera House and have since, also, somewhat transferred their allegiance to the Manhattan Opera House. It is written for popular use, and tells a great many interesting stories about the "stars." It makes no literary claims, but it shows an intense interest in the subject. The book should sell, because the people are in the habit of continuing their allegiance to the opera "stars" until the crack of doom, even after the crack of the voices has taken place.

Philson Young writes the Wagner stories for McClure, Phillips & Co. Mr. Young starts out by saying that the usual method of introducing to people the enjoyment of Wagner's operas has convinced him that the process of initiation is generally far too formidable, therefore he has tried to level this work of his down to a more comprehensive generalization. The question arises whether all these attempts to popularize Wagner can be looked upon as successful literary enterprises. Many of the statements are merely copies of German and French works on the subject and of brochures innumerable, but the object is praiseworthy, because the greater the dissemination of the information, the more attractive the subject necessarily becomes and the greater the patronage to those who are interested in producing Wagner's works. In this country the matter is all a question of enterprise, after all—strictly and purely a matter of business, if it may be said, and, therefore, these books may go into second editions; at least, it is to be hoped so. There is no effort made at any particular literary quality, the nature of the publication being of a popular character.

The "Wagnerian Romances," by Gertrude Hall, are published by the John Lane Company. This is an attempt to give an idea of the charm and interest of the original text of the Wagner operas and of Wagner's extraordinary power and facility as a dramatist. Miss Hall does not wish to be considered a commentator or critic. It is narrative and presentation, and it is all derived directly and exclusively from the Wagner scores and the Wagner books. It has a more pretentious air than the other works just mentioned; it is more detailed and it is on a higher level of thought in its appeal to the reader. But, after all, can this be more than a filling in of the great space framed on such an enormous scale? For instance, let us see what the lady says in her first words regarding the "Rheingold." Here is part of it: "In the beginning was the gold, beautiful, resplendent, its obvious and simple part to reflect sunlight and be a joy to the eyes; containing, however, apparently of its very nature, the following mysterious quality: A ring, fashioned from it, would endow its possessor with what is vaunted as immeasurable power and make him master of the world." Suppose the lady had stated that "Rheingold" starts out with gold as the subject, a gold buried in the Rhine, and that it contains in its nature or in its sub-

stance that power which enables one who has a ring made of it to be the master of the world. Isn't it possible that the readers would have understood it easier, better, quicker? The radiance which is reflected from it can be touched upon incidentally at the proper time. In the description of the scenes where the sun rises and reflects the gold, that statement could have been ushered in, but the point is to give the reader an exact and closely formulated idea of what is the basis of the "Rheingold" with its ring.

After all, all these translations of the dialogue and monologue, etc., in the Wagner operas are but a very faint reflex of the archaic German that composer used. The constant struggle between Wotan and Alberich, too, is a little tiresome in the twentieth century. Whether it will last is questioned, but a great many are really anxious for its maintenance.

## Virgil Gordon Piano School.

The Virgil Gordon Piano School, at 15 East Thirty-first street, New York City, has opened the season with a large number of talented pupils. The regular weekly recitals for the purpose of training pupils in public performance have begun, and several interesting programs have already been played. Prominent among the public players of the school are Jennie Quinn, Adele Katz, Rose Feldman, Alma Holbrook, Edith McClosky, Alma Cox, Jeanette McIlwaine, Beatrice Scheib and Millie Samuels. The school also numbers among its pupils quite a number of younger players, who soon expect to take part in the regular recitals. Special public recitals will be given frequently, to which cards of invitation may be had on application.

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